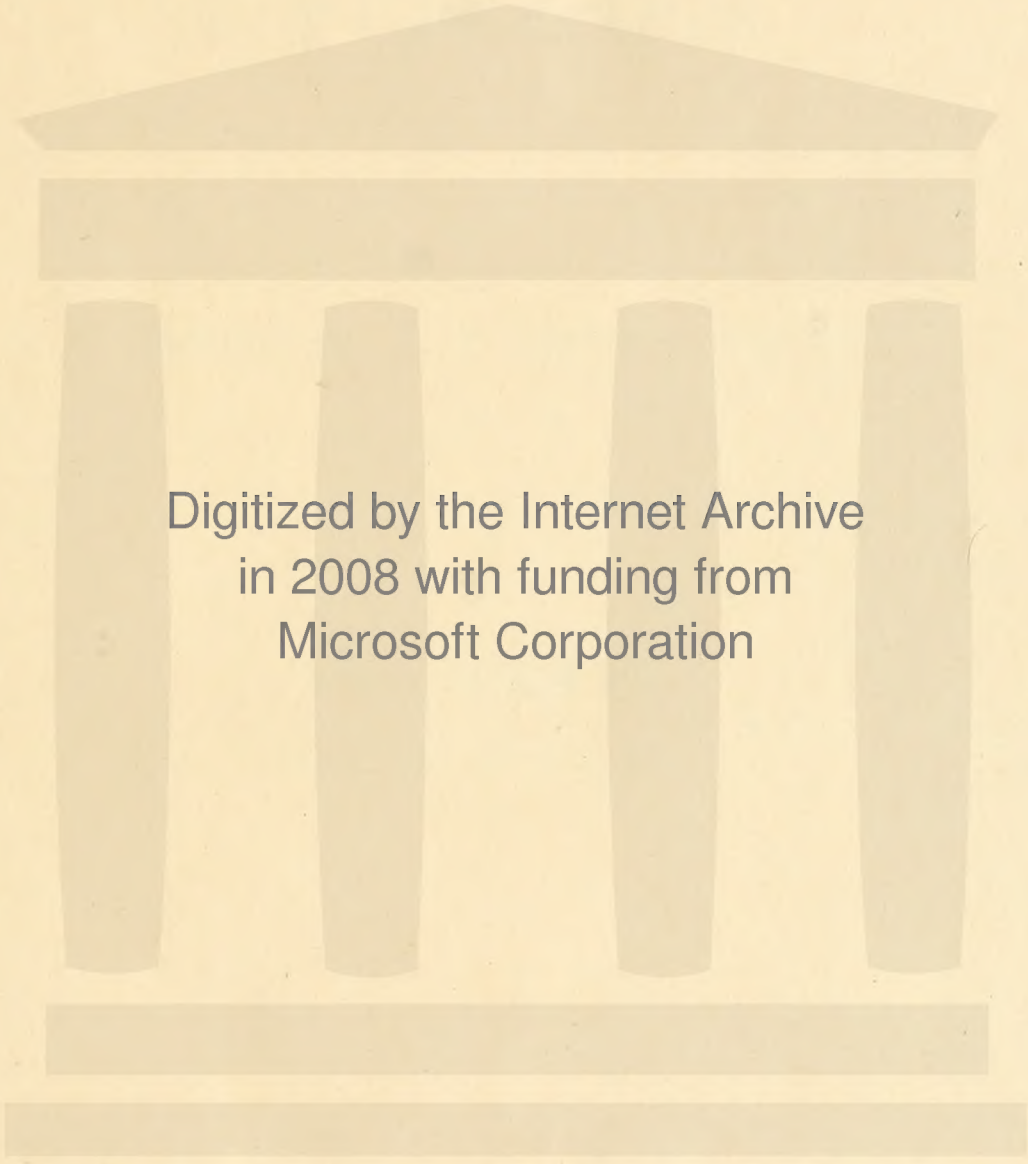
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MISS WHITEFOORDE

FROM A DRAWING AFTER THE ORIGINAL PAINTING BY GEORGE ROMNEY



On Making a Collection of Old Drawings. By H. S. Reitlinger, M.A.

THERE is no form of collecting which should appeal more to the cultured amateur than that of drawings of the old masters. The practice is a time-honoured one, antedating by centuries the comparatively modern hunt for porcelain and furniture, and sharing with the collecting of pictures and prints the favour of many generations of amateurs in an unbroken line from the Renaissance onwards. And yet nowadays there are comparatively few engaged in the systematic search for fine old drawings. Granted, if you will, that the opportunities now are not so great as those of 50, 100, or 150 years ago. Granted, again, that prices have risen much in the last generation, yet the time is by no means past when a but moderate expenditure (aided, of course, by perseverance and judgment) may result in a representative collection of good work from all ages down to (and including) the present.

Of course, the reason why this branch of collecting is overshadowed by so many others is easy to explain. The collector of porcelain has precedents. He will find marks,



No. I.—FLEMISH SANGUINE DRAWING OF THE SECOND HALF OF THE SIXTEENTH CENTURY



No. II. ENGLISH PENCIL DRAWING, MIDDLE OF EIGHTEENTH CENTURY DESIGN FOR A FRONTISPIECE

glazes, and shapes accurately described in text-books, and he will find in museums well-known and typical pieces which he may compare with his own purchases. The collector of furniture, the collector of prints, finds a similar state of affairs. But not so the collector of drawings. For him there is a vast mass of material to choose from, good, bad, and indifferent (and mostly the two latter), and nothing but the judgment of his own eye to help him. He is treading virgin soil with every new acquisition. Even the names which he so frequently finds ascribed to the pieces coming under his hand are of little or no help to him. For nothing is easier than for the long-forgotten possessor of some piece to write "Rembrandt" or "Rubens" on its margin in hard black ink, and away it goes down the generations from owner to owner falsely, sometimes ludicrously, described. The canny buyer pays but slight regard to these ascriptions. For him there is but one method—to train his taste to a requisite standard (of which more anon), and then to rely solely and entirely upon it. To buy a thing, in a word, *because he likes it.*

And because this is difficult advice, and because the beginner's path is bewildering and there is none to help him but himself, therefore the collectors of fine drawings are few and far between, and all of them worthy of their salt, which, on the whole, is a state of affairs by no means regrettable.

Now, this being so, and acknowledging the difficulties of the game, what are the peculiar qualities of old drawings which make them a fit hunting-ground for the enlightened collector?

(1) A drawing is the most direct and spontaneous expression of the artist that we can possibly obtain. By reason of the slightness of the material used (pencil, wash, or crayon, generally on paper), all the characteristics of the artist, both good and bad, come out more strikingly in a drawing than they can do in an oil-painting, or even in that most genial and free form of engraving, an etching. Often and often we find a capable artist, when under the necessity of constructing a finished painting, overpowered by his ambitious medium and achieving merely a pompous and uninteresting surface of painted canvas, one of those numerous *machines* that depress the spirits of the visitor to so many of the big continental galleries. But see the same artist—often one of charming personality even if devoid of great powers—with a piece of paper and a stump of crayon or reed pen. All the geniality, all the salt of him comes to the surface. The truth is that many excellent artists are not in the first ranks as painters of easel pictures, and should never have become so. It is even possible to go further and say that certain masters of acknowledged greatness show to infinitely more advantage in their drawings than in their paintings. Claude, for instance, in his wonderful wash drawings in the Duke of Devonshire's collection and elsewhere, exhibits a degree of masterful insight into the magic of landscape which can scarcely be found in his paintings.

(2) A drawing is a unique thing, differing in this respect from an engraving. A fine etching or an early line engraving can be a production full of freedom and instinctiveness, but it exists in several, sometimes in many, copies. The peculiar charm which the *unicum* rightly or wrongly exerts on all collectors remains to the drawing.

(3) It is possible to make a considerable, even a large collection of drawings, without turning one's house into a museum or gallery. Drawings—and this advantage also applies to prints—may be kept suitably mounted, laid one over the other in solander-boxes or portfolios, and a very important collection can be safely housed in so small a space as one large cupboard.



No. III. BY JACQUES CALLOT (1592–1635): MARAUDERS ATTACKING A FARMHOUSE
IN CRAYON AND SEPIA WASH IMPORTANT DRAWINGS BY THIS FAMOUS MASTER OF ETCHING ARE SELDOM MET WITH



No. IV.—IN CRAYON, WITH FLAKE WHITE, ON BROWN PAPER. ITALIAN, OF THE SECOND HALF OF THE SIXTEENTH CENTURY. THIS FINE ALLEGORICAL DRAWING APPEARS TO BE. IT IS ASCRIBED (PROBABLY WRONGLY) TO DOMENICHINO.

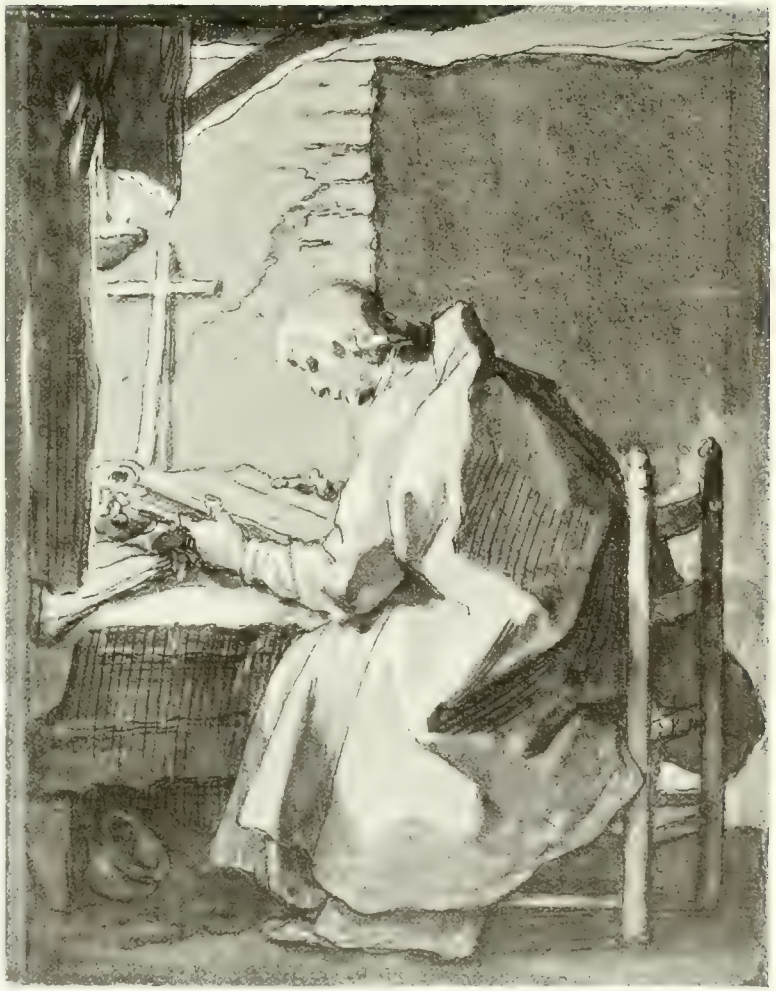
4) Drawings are not a millionaire's hobby. A gallery of fine paintings is nowadays for none save the very richest. Enamels and renaissance bronzes are almost in the same category. Good English and Continental china require a fairly long purse; but the price of drawings is even now by no means outrageous. A really interesting collection can be made at a price little exceeding that of fine prints (and possibly, if the collector is lucky, at a considerably less cost); and prints, if one avoids the colour-print and the mezzotint after Gainsborough and Reynolds, for which the blind and worldly insist on battling, are by no means over-costly things.

Here, then, being some good and convincing reasons for a collector to embark on a fascinating pursuit, it were well to enquire what is the origin, or rather the purpose, of a drawing. There is firstly the sketch made by the master to fix in his own mind some scene or object which has interested him. Such a sketch he may or may not, as the case may be, subsequently use for a more elaborate composition. It is the artist's *memorandum*, and gives us a superlatively valuable, because direct, insight into his genius. Then, again, there is the conception (possibly often repeated), which is deliberately made as a guide to the composition of a picture.

There is the more careful study for a part of the picture—a human figure or portion of the anatomy or dress, a piece of landscape, a study of foliage or of architecture. There is the drawing which is intended for an engraving, and is therefore more detailed and finished. Such a drawing is frequently blackened on its reverse side, or bears the impressed mark of a stylus along its lines, by which one may know the design has been transferred to



No. V. — PORTRAIT DRAWING, IN SANGUINE,
BY OTTAVIO LEONI. (1578-1630)



No. VI. BY ABRAHAM BLOEMART (1564-1658)
IN CRAYON AND WASH ON TINTED PAPER



No. VII. LANDSCAPE, IN PEN-AND-INK, AND SLIGHTLY TINTED BY MATTHEUS BRIL (1548-1584)

the copper. And it often happens that the owner of such a drawing will subsequently find a copy of the print which was made from it, and the print will generally give him much useful information as to the authorship of the drawing. The drawing reproduced in No. i., for instance, gave no further evidence of identity than that it was Flemish of the end of the sixteenth century, which the writer inferred from the general sentiment and style of execution. An engraving of the subject subsequently came to light signed: "Sadeler author sculpsit. Chr. Schwartz figuravit Monachi." Whether the drawing is the work of the painter Schwartz, of Munich, as a design for his picture, or whether it is the engraver Sadeler's drawing for the engraving, is still uncertain. The fact that the drawing is rather larger than the engraving may lead one to suppose that it is the work of Christopher Schwartz.

Again, the charming little eighteenth-century drawing (No. ii.), which looks so like the delicate work of Gravelot, is evidently the design for the frontispiece of a book. The book could no doubt be discovered and probably reveal the identity of the draughtsman.

The last and most important category is the drawing *per se*, the drawing which the artist regards as a finished product, as a thing of beauty to be judged by itself alone. Needless to say, the most perfect things are to be found in this class, works of art rivalling in importance, if not in size, the great oil-paintings. The wonderful portrait-drawings of Holbein and Clouet are examples of this, and the exquisite—and all too rare—productions of the rococo Frenchmen.

Their *locus classicus*, however, is Holland in the seventeenth century, where men like Cuyp, Ostade, Van Goyen, and scores of others, produced drawings in pencil and wash (and sometimes water-colour) which can by no means be called sketches or studies, and were never intended for the engraver, but were considered, as it were, the "finished article" by the Dutch connoisseur of the day, and treasured in portfolios, even as their paintings were treasured on walls and on easels. The



No. VIII.—PEN AND WASH DRAWING, BY PAULUS MOREELSE (1571–1638), OF TOBIT AND THE ANGEL

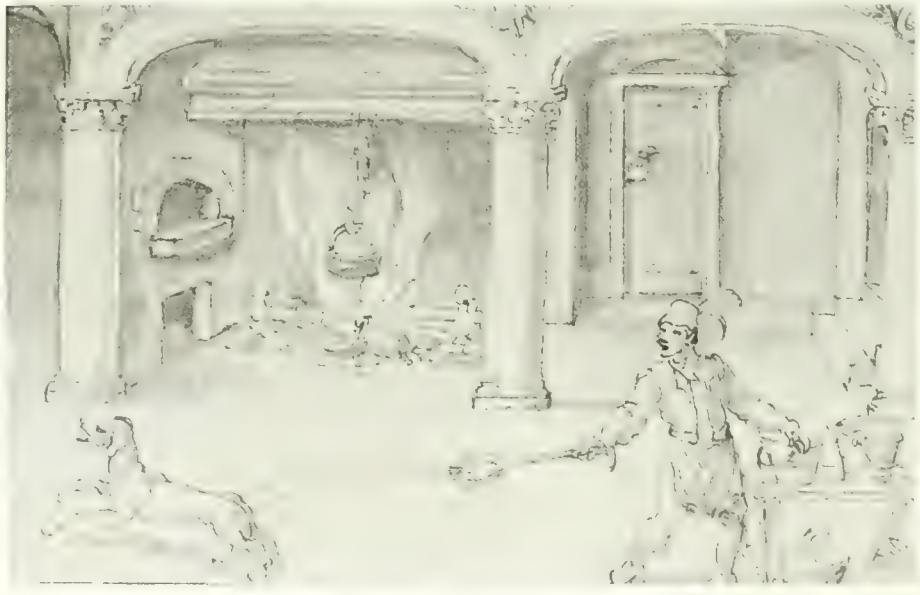
expression "finished article" by no means denotes that high grade of over-finish we are accustomed to in the work of Hunt and the Victorian water-colourists. The seventeenth-century Dutchmen knew the value and suggestiveness of each line, and did not fall into the error of diminishing its potency by a mass of little-meaning



No. IX. CRAYON AND TINTED DRAWING OF VENUS AND VULCAN FLEMISH, OF THE SECOND HALF OF THE SIXTEENTH CENTURY POSSIBLY BY JAN MULLER

surface work. From these Dutchmen the making of drawings as an art for itself may be traced to England, where, through the medium of Paul Sandby and Cozens, it culminated in the great water-colour school headed by Girtin and Turner.

To return, however, to beginnings. Passing over the early illuminated manuscripts which must fall outside the range of this article, the collector will find little indeed dating before 1500. What pieces remain are



No. X. ATTRIBUTED TO JACOBO ZUCCHI (1529-1560) SCENE IN A KITCHEN

in the print-rooms of museums, and he must be counted a fortunate man who can find a good Italian drawing of the great period.

Of the sixteenth century there is no lack of drawings still to be had. Mostly they are Italian, and exhibit in an increasing degree, as the century grows older and merges into the seventeenth, the terrible weariness that overtook the aging genius of Italy. The great mass of drawings in all the older collections are of this period, and are, to the taste of the twentieth



No. XI.—A COLOURED CRAYON DRAWING BY RICHARD COSWAY

century at least, unacceptable, and therefore to be avoided. Examples here and there may, however, occasionally be found presenting more of interest and charm than the bulk of this material (Nos. iv., v., and x.). The art of the Low Countries also only becomes reasonably accessible to the collector towards the second half of the sixteenth century. Here, though there is decadence from the old Netherlandish art, it is decadence of another kind, full of



No. XII. FLEMISH, OF THE EARLY SEVENTEENTH CENTURY IN SEPIA AND FLAKE WHITE
THE HIGH DEGREE OF NATURALISM IS, FOR DRAWINGS OF THIS PERIOD, EXCEPTIONAL

bombast and formalism, but pregnant with the coming greatness of Rembrandt and Rubens, and in its drawings (Nos. vi., viii., and xii.), if not in its paintings, full of a strange and powerful charm. The great art of Holland did not see the end of the seventeenth century, though the tradition may be traced through isolated drawings of merit right into and through the succeeding hundred years.

The finest work of the eighteenth century we find produced in France and, to a lesser extent, in England. Both countries contributed in the highest degree to the varied and wonderful production of the nineteenth century. With the present revival of art in many centres outside the time-honoured ones of London and Paris, the seeker must look further afield, and not neglect the excellent drawings produced in Munich, Berlin, and Vienna, not to speak of other and remoter countries where inspiration seems no less alive.

Seeing, then, the vastness of the field and the utter lack of guidance through it, how should the collector set to work? The answer is: he must look and look again. He must accustom himself to the appearance of drawings in the great museum print-rooms and in the exhibitions of drawings that are sometimes to be seen in London and Paris. From these he will learn the characteristics of the different periods and the different masters. He will learn the appearance of old ink, pencil and paper, and so guard himself against forgery. And, most important of all, he will train his taste, learn to place reliance on it, to say "I like this, therefore it must be good," rather than "I am told that this is good, therefore I ought to like it."

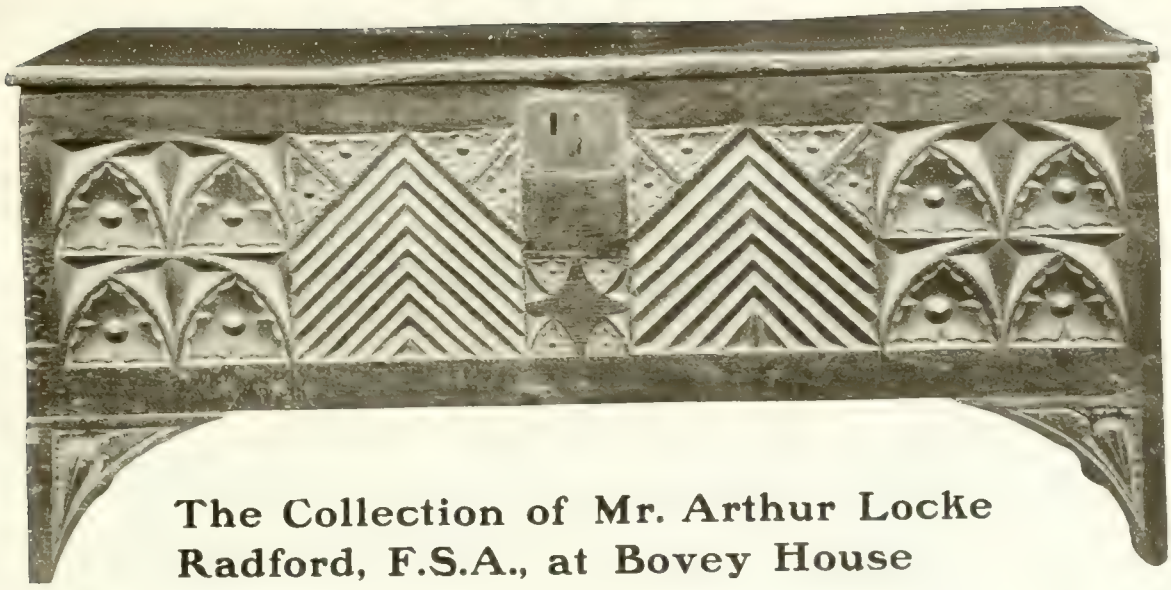
When he reaches this stage he should follow his taste and buy what pleases him. He will perhaps have certain preferences, and indulge chiefly in the eighteenth century (or abhor it, as the writer has known more than one otherwise estimable person to do). He will, perhaps, specialise on some period, though that is scarcely the action of a catholicly-minded collector who finds unlooked-for beauty in many an obscure corner of European art and who binds himself in his appreciation neither to place nor to time. And in this connection let one word be said. There is no line dividing the old masters from the moderns. To form a properly proportioned collection of drawings, there will of necessity be far more of the work of masters who worked one, two, or three centuries ago than of those who are working now, for if we take the year 1500 as our starting-point, there are fifteen generations of the dead to one of the living. But if a man claim to appreciate Holbein and Claude and Hogarth, and cannot bring himself to admire and wish to possess Keene and Gavarni of those who lived yesterday and, shall we say, Muirhead Bone and John of those who are with us to-day, it were better for him to give up altogether the collecting of drawings and to turn his attention elsewhere.



A VILLAGE MERRYMAKING

BY DAVID TENIERS

In the possession of the Welbeck Galleries Ltd., Cardiff



The Collection of Mr. Arthur Locke Radford, F.S.A., at Bovey House

Bovey House, the ancient manor house of Seaton, Devon, came into the possession of the Walrond family in the days of Edward III. A scion of the family, belonging to the younger branch of the Walronds of Bradfield — now represented by Lord Waleran—appears in that reign to have married the heiress of Bovey, and it remained the property of the family until early in the nineteenth century, when Judith, the last of the Walronds, married the first Lord Rolle. There being no issue from the marriage, the property eventually passed to Lord Clinton.

Bovey is an old grey house, built of cut Beer stone, with mullioned windows, and has, among other evidences of antiquity, a ramivate head, dated 1592, and a curious old lead cistern, dated 1632. It had been suffered to get into a bad state of decay, but the advent of an enthusiastic antiquary such as Mr. A. E. Radford gave it a new lease of life, and its former beauties have again been brought to light under his conservative and careful restoration. Some interesting coats of arms form a decorative feature of the exterior of the building. Over the porch are the arms of Walrond impaling Drake, and over the entrance arch to the courtyard the ermine crest of Walrond, and at each side a shield bearing the Walrond arms—argent, three bulls' heads sable cabouched. Inside the house is a fine linen-fold room, but the rest of the panelling is Charles II., the house having suffered during the Civil War, its then owner, Colonel Edmond Walrond, being a prominent Royalist.

The mullioned windows in the hall are filled with the fine collection of heraldic stained glass, formed by Mr. Radford, which was at one time on exhibition at the Southampton Museum. Since then the collection has been added to, and it is now large enough to fill most of the windows of Bovey House. The glass is decorated with the gorgeous heraldry of the Tudor period, many of the coats of arms being regal. Among those represented are the coats of Henry VII., Henry VIII. and his wives, and Edward VI. These are thoroughly appropriate to the house, which, with the manor of Seaton, was owned for a time by Queen Catherine Parr. Her arms, formerly in Nonsuch Palace, are now in the building.

Another feature of interest is a fine plaster ceiling in one of the rooms, representing King Charles II. hiding in the



HALF OCTAGON TABLE OF JAMES I. OAK, WITH FOLDING TOP AND HOBNAIL PATTERN, AND CANON PATTERN ORNAMENT AND ARCHED UNDERFRAME
A VERY UNUSUAL PIECE, IN VERY PERFECT CONDITION



GOTHIC OAK CHEST, WITH BALUSTER ORNAMENT AND OLD LOCK

oak tree, whilst the troopers of Cromwell ride round it. An even more noteworthy item is the old deep well from which the supply of water for the house is derived. This was formerly drawn up by a donkey in a revolving wheel, in the same manner as that at Carisbrook Castle, but since the death of the last donkey the work has been done by two men.

It is fortunate that this interesting old house has



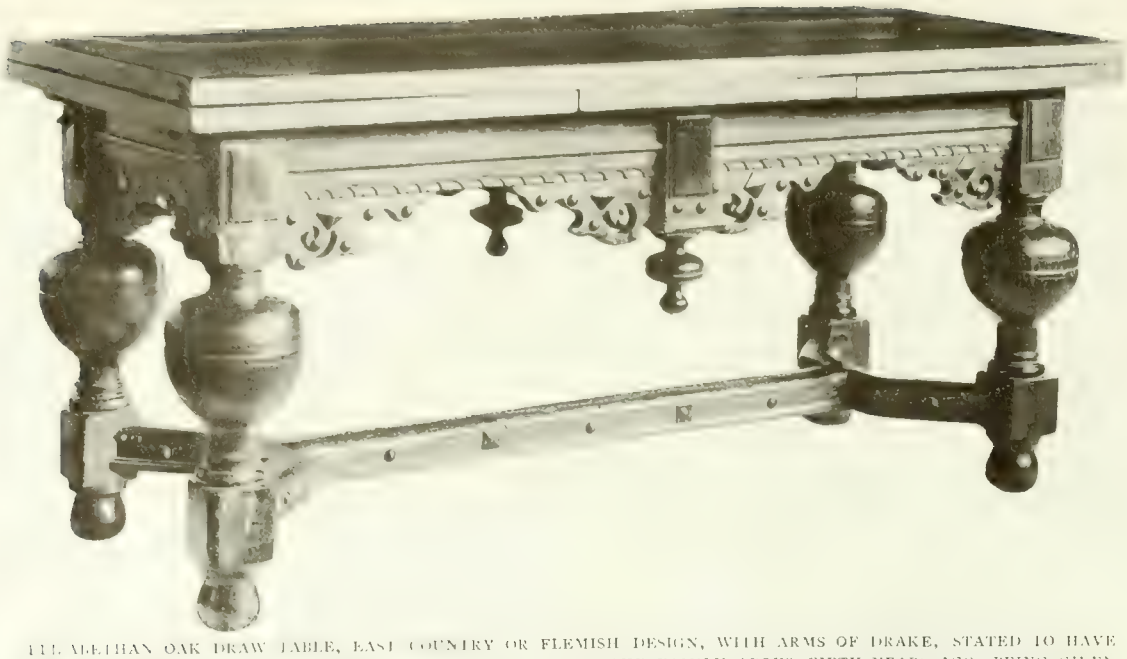
A FRENCH GOTHIC CHEST, 5 FT. LONG, DECORATED WITH BALUSTERS AND A PANEL OF THE CRUCIFIXION IN CENTRE. ABOUT 1475



SMALL OAK DOUBLE BUFFET, WITH DRAWERS AND PIERCED HEAVY SIDE PANELS. THE DOORS ARE DECORATED WITH A TUDOR ROSE AND A FLEUR-DE-LYS. THE ENDS ARE CARVED WITH LINEN PANELS. A WEST SOMERSET PIECE (DESCRIBED ONCE AS KING HENRY VII.'S BREAD AND BACON CUPBOARD).



GOTHIC OAK CREDENCE OF ABOUT 1460. THE RENAISSANCE DOORS WERE INSERTED AT A LATER DATE (DOUBTLESS TO BE IN THE FASHION), AND ARE DATED 1553. THE LOCKS ARE VERY FINE. THE ENDS FORTHON HAS LINEN-FOLD PANELS.



ELIZABETHAN OAK DRAW TABLE, EAST COUNTRY OR FLEMISH DESIGN, WITH ARMS OF DRAKE, STATED TO HAVE BEEN GIVEN TO SIR FRANCIS DRAKE IT LEFT THE DRAKE FAMILY ABOUT FIFTY YEARS AGO, BEING GIVEN BY THEM TO AN OLD HOUSEKEEPER, TOGETHER WITH THE OTHER FURNITURE OF HER ROOM

fallen into such enlightened hands as those of Mr. Radford. An old member of Kernoozer's Club and the Meyrick Society—two bodies well known as being composed of men enthusiastic in the pursuit of the antique, and learned in knowledge of the armour, furniture, costume, etc., of the Middle Ages and the Tudor



GOTHIC FRENCH CHEST, WITH ORIGINAL LOCK ABOUT 1470
THE RENAISSANCE DETAIL IS HERE JUST BEGINNING, AND IS BLENDED WITH THE GOTHIC



CARVED OAK BUFFET, HENRY VII. OR EARLY HENRY VIII., WITH FOUR CUPBOARDS AND DRAWERS UNDER OF GOTHIC DESIGN AND EARLY RENAISSANCE DECORATION, AND THE DOUBLE TUDOR ROSE OF HENRY VII. A SOMEWHAT SIMILAR PIECE IS SHOWN IN A PICTURE OF SIR THOS. MORE AND HIS FAMILY



SHERATON INLAID SATINWOOD CHINA CABINET, OF FINE QUALITY, WITH URN FINIALS

period he has brought to bear on the rehabilitation of the building and the provision of furniture, in keeping with its character, a wealth of expert knowledge such as few, even among our learned connoisseurs, possess. Mr. Radford has made a special study of the furniture of the period, visiting the leading English and Continental museums and private collections in which fine examples are to be found. That he has used his knowledge to good purpose may be gauged by the high standard attained by his collection, every piece being a fine example of its style and period.



NONSUCH CHEST, WITH FLOWERS AND GARDENS IN THE ARCHES INSTEAD OF VIEWS OF TOWNS. THIS CHEST IS OF APPLEWOOD INLAID WITH VARIOUS WOODS



ACQUETTO SL CHAIR, ENGLISH. ON THE BACK THE ARMS OF SIR JOHN HORSEY, OF CLIFTON MAYBANK, DORSET, THE LAST OF THE FAMILY, OBIT 1504, WHO IS BURIED IN SHERBORNE MINSTER. THE DORSET PROPERTY LATER PASSED TO THE FREKES, AND THE INITIALS "I. F." ON THE BACK OF THE CHAIR ARE PROBABLY THOSE OF SIR JOHN FREKE, OF MELCOMBE HORSEY

Editorial Note.—The descriptions of the pieces have been supplied by Mr. A. L. Radford.

NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Unidentified Portrait (No. 111).

Dear Sir,—I should be glad if you would have one of the enclosed photographs reproduced in The Connoisseur. It was bought in Somerset, and the only thing known about it is that it has been in one family over fifty years. I should be very glad if any of your readers could give me any information that might lead to identification. The picture is on a dark bluish-green background (canvas). The hair (which has a crescent in it) is brown and hanging over the lady's right shoulder. The sleeve is deep emerald green, caught up above the elbow with a rope of pearls or beads. From the left shoulder a rich crimson robe is hanging, which is caught up over the lady's left forearm. When I received the picture, on the stretcher was a piece of paper with "J. F. Wheatley" written in ink upon it. It is in splendid condition, although the canvas has perished, and all who have seen it have remarked upon the richness of colouring.

Yours truly,
Fred A. Hanewinkel.



(111) UNIDENTIFIED PORTRAIT

Unidentified Painting (No. 112).

Dear Sir,—I enclose photograph of a large oil-painting of fine workmanship which lately came into my possession. The figure is what would be called three-quarter life-size. Can you let me know anything of the painting? I have looked in vain among the various "Venuses," on the supposition that it was an old copy of some famous picture. Will you please insert it in your Notes and Queries?

Yours truly,
John Tucker Murray.



(112) UNIDENTIFIED PAINTING

Unidentified Painting (No. 113).

Dear Sir,—As an old subscriber to The Connoisseur, I enclose a photograph of an old mezzotint

picture, size 35 in. by 27 in., of which I know the history for at least eighty years. It is a very rich black and white, not cold and faded like the photo. It has no margin and no lettering of any kind. It is, as far as I know, in the original frame, which, however, I regilded some time ago. It is fifty years since my father bought it in the country, and for many years it had hung in the mansion from which he bought it at the death of the owner.

Yours faithfully,
M. P. Collings.



(113) UNIDENTIFIED PAINTING



(114) UNIDENTIFIED PAINTING

Unidentified Painting (No. 114).

Dear Sir,—I am desirous of finding out something of the original of enclosed photo. We have had it for years in our family. Some one has told us it is painted by one of the Caracchi brothers. It is on a panel, and the frame is carved wood. My father bought it at a sale, and it was in a magnificently made mahogany case.

Yours faithfully,
J. B. Ivimey.

Unidentified Paintings (Nos. 92 and 93).

Dear Sir,—I omitted giving you the following particulars of these paintings:—No. 92 is 16½ in. by 13½ in. The old man sitting on the ground has a red tie: the one standing has a red band round the hat, and red round the top of stockings, and the boy has red knickers. No. 93, in locked frame, 27 in. by 24 in., purchased by me about forty years ago, was at that time stated to be by Domenichino. I am told the canvas is of the sixteenth or seventeenth century. The colours are very fine.

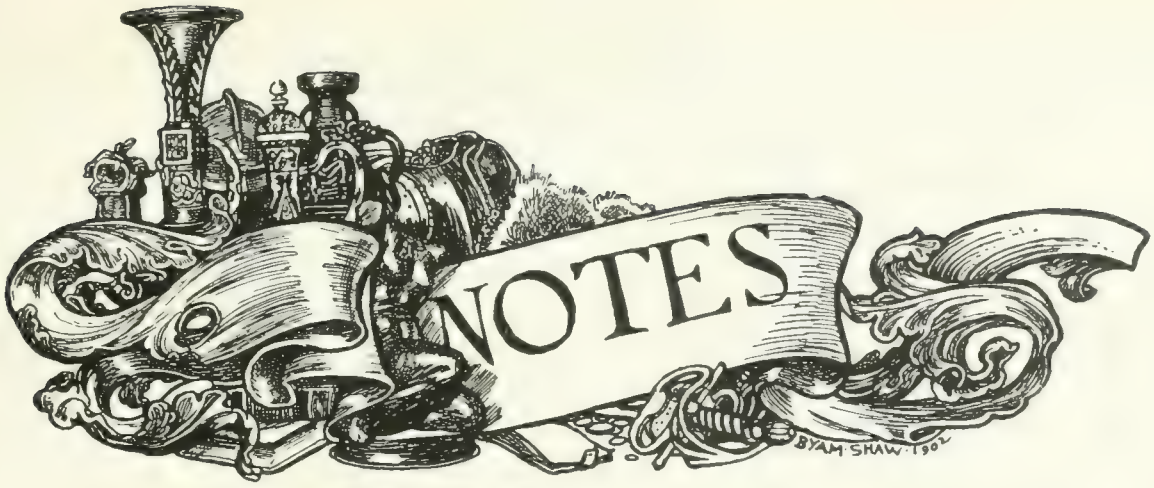
Yours faithfully, E. S.



CHARLES TALBOT, DUKE OF SHREWSBURY, K.G., 1660 1718

FROM THE PAINTING IN THE NATIONAL PORTRAIT GALLERY. SCHOOL OF GODFREY KNELLER

From Messrs. Macmillan's Illustrated Edition of "Macaulay's History of England"



ONE of the most splendid groups of English silver which figured in the Ashburnham sale at Messrs. Christie's, the great set of three Charles II. pieces in silver-gilt, has, by the generosity of Mr. Harvey Hadden, been presented to the nation. Nothing in the display of treasures just dispersed excited more general admiration than this group, consisting of a covered vase, with a flask on either side, forming a *garniture* for the decoration of a room. The fine outlines of the objects, their sumptuous decoration of repoussé fruit and foliage, and the beautiful tone of the gilding, combine to give them a remarkable splendour. They stand about fourteen inches in height, and bear the London hall-mark for the year 1675-6, in conjunction with the marks of two makers, whose names are unfortunately unknown. Such a group of objects does not exist outside two or three of the great houses of England, and the price of over £3,700 which they reached in the sale-room is an index of their rarity. They are exhibited in Room 39 of the museum.

Important Gift to the Victoria and Albert Museum

Mr. Harvey Hadden has, by this donation, enriched the Victoria and Albert Museum with an addition of which it is hardly possible to over-estimate the interest and importance, and the thanks of the public are once more due to him for his munificence. It is no more than a few weeks since Mr. Hadden made a gift to the nation of the remarkably beautiful covered bowl of silver-gilt from Studley Royal, illustrated in our last number, now one of the chief possessions of the Victoria and Albert Museum. He has, further, announced his intention of adding



SILVER-GILT COVERED VASE AND TWO FLASKS
LONDON HALL-MARK, 1675-6 FROM THE ASHBURNHAM COLLECTION

to these gifts an early and beautiful example of an Apostle spoon, thus remedying a conspicuous deficiency in the collection.

It cannot be too widely known that the national collection is quite inadequately representative of our old English crafts, and in particular of the earlier phases of the silversmith's art, and since the funds at the disposal of the authorities are entirely insufficient to meet the great prices of the present day, it is only by such public-spirited actions as Mr. Harvey Hadden's that this national need can be supplied.

Mary Queen of Scots and James I.

Professor Rait, of Glasgow University, is editing certain papers having reference to the relation of King James VI. to the execution of his mother, Mary Queen of Scots. These documents are letters written by James, in which he gave Elizabeth to understand that he did not object to the public execution of his mother. This decided Elizabeth to abandon the idea of secret murder, and James received his reward in the English heritage, the next victim of which was his son.

Ruskin's "Margaret's Well"

Margaret's Pool, near by which the mother of John Ruskin lived, and which was frequently visited by the art-critic himself, is to be cleaned out by order of Carshalton District Council, who have voted £10 for the purpose. In his *Crown of Olives*, Ruskin strongly denounced the people of Carshalton for what he believed to be the desecration of this abode of beauty. A tablet, erected by the author of *Sesame and Lilies*, is missing. The inscription on it ran, "In obedience to the Giver of Life, of the brooks and fruits that feed it, may this well be kept sacred for the service of men's flocks and flowers, and be by kindness called 'Margaret's Well.' This pool was beautified and endowed by John Ruskin, M.A., LL.D." Margaret was Ruskin's mother's Christian name.

Philip II.'s Armour

France has recently presented to King Alfonso the armour of his ancestor. The gift, which is the chamfron of the armour of Philip II. of Spain and the pieces appertaining thereto, is magnificently inlaid, and is valued at £40,000. Napoleon III. promised Queen Victoria that the tombs of the three Plantagenet monarchs buried in France should be removed to Westminster Abbey, but the French people offered such resistance that he could not carry out his purpose, and the promise has never been repeated since.

Mr. Leicester Harmsworth's Japanese Prints

Mr. R. Leicester Harmsworth, M.P., has kindly lent his beautiful collection of Japanese colour-prints to the Victoria and Albert Museum. The prints are to be seen in Rooms 71-73, and the period of the exhibition has been extended until the end of June.

Guides to National Collections

A system of popularising national exhibitions was introduced three years ago at the British Museum, and afterwards adopted at South Kensington. It is now announced that official guides are to be introduced into the National Gallery and the Wallace Collection Exhibition.

The Palaces of Peru

The Peruvian bush has been forced to yield up some more of its secrets. The expedition led by Captain Campbell Besley, who has just returned to New York, has had the good fortune to rediscover no less than three ancient cities, the existence of which has remained unsuspected for ages by civilisation. Enormous stone gateways enclose buildings of the heavy architecture peculiar to South America, many of the apartments being equal in size to those in some of our own public buildings. These overgrown cities were found to contain valuable evidences of their former inhabitants, amongst the relics being gold ornaments and silver chisels.

Although many of the ruins with which Peru abounds are attributed to the Incas, as a matter of fact most of them are probably the work of other and earlier peoples. The similarity of certain features in the sculpture and inscriptions of these vanished races recall the theory, ably advocated by the late Dr. Le Plongeon, that the original home of the Egyptians was to be found in South America. Be this as it may, many striking comparisons can be made, such as that between the stone embankment, forty-five miles in length, which protects the three new-found Inca cities from the neighbouring river, and the account given to Herodotus by the Egyptian priests, in which they stated that Mena, their first dynastic king, had founded the city of Memphis on the ancient bed of the Nile, which was specially diverted from its course by a rampart some twelve miles long. Another comparison might be drawn between the temple pyramid of Mexico, the tomb pyramid of Egypt, and the Babylonian "*Zikkurat*," although, of course, whilst the first and third mentioned were built in steps, the second was, in later times at any rate, generally smooth.

It is interesting to note that two members of the

Besley expedition were cinematographers, and it is to be hoped that the evidence which they must have collected during their peregrinations will soon become public property.

The "Monna Lisa" of Ancient Egypt

I HAVE always known that there was something in the smile of the *Monna Lisa* that I did not like, but until Sir Whitworth Wallis took me before a glass-case in the Birmingham Art Gallery, I never fully understood my dislike. In this case was a marble bust of the goddess Isis, and, as I looked at her, astonished by her beauty, it suddenly dawned upon me that here was another, an older and a more beautiful *Monna Lisa*, the work of some Egyptian artist whose name is buried and forgotten in the ruins of Thebes.



MARBLE BUST OF THE GODDESS ISIS THE "MONNA LISA" OF ANCIENT EGYPT

Her face bears the same weird smile which Da Vinci has immortalised, but, so far as one may draw a comparison between sculpture and painting, it is, to my thinking, a more wonderful expression. Da Vinci's *Monna Lisa* is lit by an earth-bound smile, but the *Lady of Philæ* is illuminated by a radiance gleaned in Amenti, or wherever the ancient Egyptians gathered their spiritual harvest. All that is sphinx-like and mysterious in woman is caught as in a net, and over all broods that "sense of eternity" which of all the nations of the earth the ancient Egyptians alone knew the secret. We can never say that the lion and the lizard keep the courts of the Pharaohs as long as all the beauty, all the mystery and all the culture of dynastic Thebes blossom on the lips of this strange, stone woman.

Professor Flinders Petrie and other Egyptologists who have made a pilgrimage to Isis are unanimous in declaring her a magnificent example of the perfection to which Egyptian art attained during the eighteenth dynasty. This period, which, according to Dr. Wallis Budge, lasted from 1600 to 1370 B.C., was the "Golden Age" of Egypt. Under several of the wisest kings in the history of the land, the country gave out all that was best in her art. The architects achieved the Parthenon of their day.

Even a superficial survey of the art of this dynasty will show us the fallacy of supposing that all Egyptian art is strange and esoteric, and died, so far as our sympathy goes, when the Osirian trinity was forsaken. The Birmingham Isis shares with so many of the statues of her period the marks of an astonishing modernity. In her case the barriers of artistic convention which bound Egyptian art generally have been completely broken down. The result is that the essential humanity of the subject has been caught. So human is she that I am inclined to think she is not Isis. She is so utterly unconventional that I cannot conceive an Egyptian artist daring to forsake the theological conservatism which dictated so much to the art of his race. If, however, I am wrong and she is

Isis, then I believe that the artist was an agnostic, and deified his lover. The Birmingham Isis is not well known in England, though the German museums, with the energy and enthusiasm that distinguish them, have discovered her and have taken her to the Fatherland in the form of plaster casts. Few people in Birmingham know that she is in the Art Gallery, and the manner of her entry there is interesting, as showing the value set upon her by the city at large.

In the year 1842 a Dr. Antony travelled, with considerable hardship, up the Nile to take up his post as tutor to the son of an English nobleman. He set foot on Egyptian soil forty years before the spade of Professor Flinders Petrie turned it. Antiques now priceless could be picked up for the trouble of cartage. Dr. Antony, it appears, gathered an interesting collection, the chief items of which were the Isis at Birmingham and a small gold figure of Bast, the cat-goddess, which can be seen in the British Museum. When he died the doctor bequeathed his collection to a Birmingham lady, who did not place very much value upon it. Sir Whitworth Wallis knew Miss Hansom, and, as he told me, he very frequently cast covetous glances at Isis, as she smiled from a central position on the mantelpiece. A time came when the antiques, including the Isis, were to be put up for auction. Rather than experience the trouble of sending the collection to the auctioneer, Sir Whitworth Wallis was offered the chance of calling a cab and there and then receiving the collection as a gift. He did not neglect the chance, and, with Isis under his arm, he drove off—to the envy of future generations of collectors. But the astonishing part of the story is that Sir Whitworth Wallis was so filled with the public spirit that he gave the entire collection to the gallery without a thought to himself.

It is interesting to know that Mr. Ernest Newman, the musical critic, was the first worshipper of the Birmingham Isis since she earned that title. It was at his suggestion that Sir Whitworth Wallis had the plaster casts made which have caused the treasure to be well known on the Continent. But this beautiful neglected work should be known to a wider public in this country. After keeping her waiting all these years, it is rather discourteous to delay appreciation. —H. C. M.

Rochdale Literary Society

"The Beauty of Craftsmanship in Painting" was the title of Mr. H. B. Carpenter's lecture at the Rochdale Art Gallery, at a meeting in connection with the Rochdale Literary and Scientific Society. Mr. E. Lyon Taylor, who presided, spoke of the death of Dr. Wylie, a former chief inspector of Rochdale Schools. Dr. Wylie encouraged the early beginnings of the society, and was at one time the president.

Metropolitan School of Art, Dublin

The Lord-Lieutenant distributed the prizes to the students of the Metropolitan School of Art, Dublin, in the gallery of the school. The headmaster's report for the year ending July 31st, 1913, stated that the total number of students was 357, which included 158 male and 199 female students. In the National Competition the school was awarded a gold medal, a silver medal, eight bronze medals, four National book prizes, and 29 commendations. The gold medal was awarded to H. Clarke for designs for stained glass.

The Mosaic Character of Stained Glass

Mr. Noël Heating, lecturing on stained glass, pointed out that mediæval stained glass was a mosaic built up of fragments into the framework of a window. Its mosaic character was of its essence, and the craft advanced as design and execution were perfected within a scheme that all the while loyally recognised the lead-line limitations. Up to its finest achievements, which were to be found in the fifteenth century, the mosaic foundation was present. After the fifteenth century a change, which led to the decadence of stained glass, was one from the domination of the lead-line to complete independence of it.

Lace

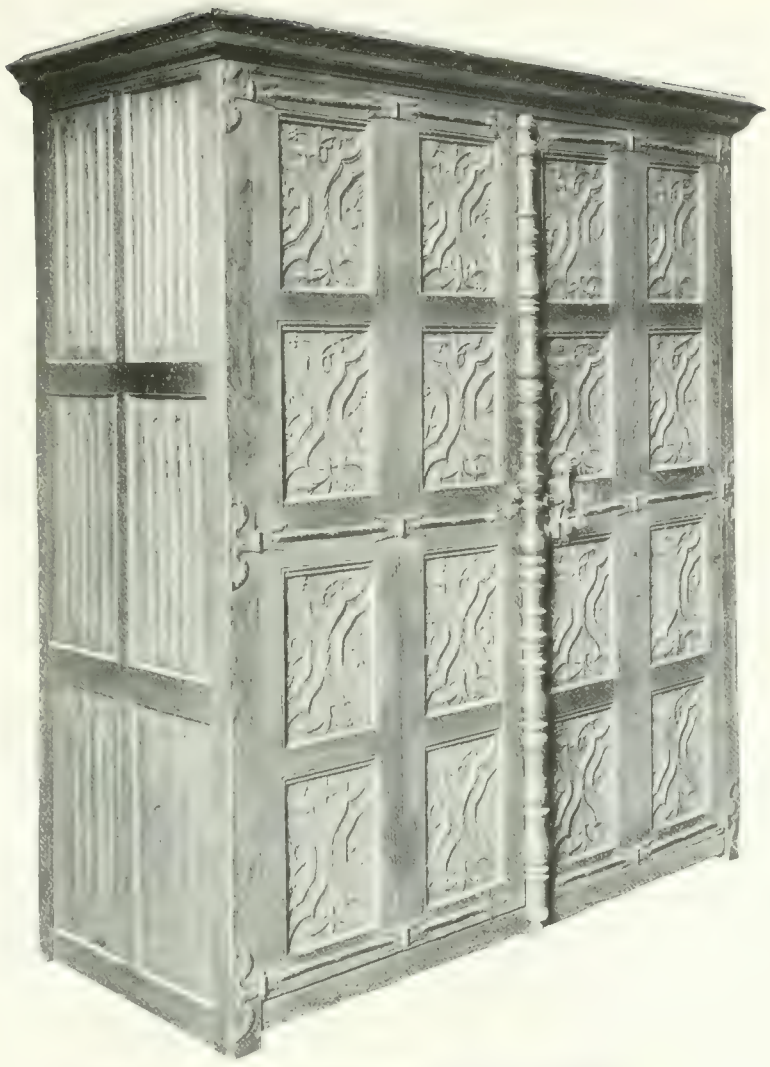
Mrs. J. A. Simpson, under the auspices of the Board of Education, gave a lecture on lace-work, which, she said, has unusual educational possibilities, for in addition to its historical association with Catherine de Medici and Mary Queen of Scots, and with the leisure ladies of castle and convent throughout Europe in the Middle Ages, the stitch is of a kind precluding slovenly treatment. The designs are necessarily geometrical and conventional, and at their best are effective in their simplicity. Mrs. Simpson mentioned a piece that had been in continuous use since the sixteenth century, and laid stress on the importance of doing the work in the old way.

Armoire, or Hanging Cupboard

The armoire, or hanging cupboard, illustrated on opposite page, is another fine piece in the collection of Mr. A. L. Radford, described in the present number. It is Henry VII. or VIII., with parchemin-panelled front and linen-panelled sides. The doors open in half, folding back on themselves, and have the original hinges and lock. A plain piece, but of similar design, is in the Strangers' Hall at Norwich.

Royalties on Works of Art

A REPORT emanates from Paris to the effect that the Education Committee of the Chamber of Deputies has adopted the first four clauses of the Bill conferring upon artists a form of copyright. Of these clauses the essential one is that which establishes the right of an artist or sculptor to a percentage of the price obtained by any work of art sold in a public sale, this right devolving to his heirs until fifty years after his death. M. Ferry proposes that the artist shall receive one per cent. if his work is sold for between £8 and £80, two per cent. between £80 and £400, three per cent. between £400 and £2,000, and four per cent. if sold for over £2,000. This royalty is to be paid neither by the buyer nor the seller, but from the funds of the Association of Official Auctioneers and Valuers.



HENRY VII. OR VIII. ARMOIRE, OR HANGING CUPBOARD

Napoleon's Dwelling at St. Helena

£800 has been voted by the French Chamber of Deputies for the upkeep of Longwood, in St. Helena, where Napoleon died.

Handel's Organ

HANDEL'S organ in St. Lawrence's Church, Whitchurch, Edgware, has just been restored. The instrument has a case carved by Grinling Gibbon. The keyboard on which Handel played in 1718-21 has been restored, but it is now kept under glass, the organ being played by the modern device of an electro-pneumatic keyboard in the choir.

The Delhi Question

"SOME writers, in defending the idea of putting up English buildings in India, quote the example of Rome as a precedent, but really if they followed the example of the Romans, they should let the Hindoo continue to put up his own type of building, for in Egypt, the only country other than Greece in which the Romans found an architecture, they practically left it to develop on its own lines," said Mr. W. S. Purchon, Lecturer on Architecture in the University of Leeds, in the course of a paper on "Architecture and Environment" before the Architectural Association. "Surely the proper attitude to adopt with regard to the Delhi question," he observed, "was that the new buildings should be so designed as to be perfectly harmonious with their environment."

Lucas's Picture for the Commons

MR. SEYMOUR LUCAS, R.A., has been engaged for some time on a painting for the decoration of the House of Commons. The picture, which will probably be finished in the course of the present year, represents the escape of the five members of the House of Commons (Hampden, Pym, Holles, Hazelrigg, and Strode) when Charles I. tried to arrest them in January, 1642. It is fourteen feet in length, and was commissioned by Sir Alfred Bird.

Thomas à Becket's Chapel

THOMAS A BECKET'S Chapel, which was erected 760 years ago, was for many years used as the Peterborough Cathedral Grammar School, and then as a museum. At present it is a school of tapestry. The governors of the school have applied to the Board of Education for authority to sell St. Thomas à Becket's Chapel in the Minster precincts at Peterborough for £860.

McEvoy Portrait of Dr. James Ward

A PORTRAIT of Dr. James Ward, who, since 1897, has been Professor of Mental Philosophy and Logic and head of the school founded by John Venn and Henry Sedgwick, was recently presented and accepted by the Vice-Chancellor on behalf of the University of Cambridge. The picture was painted by Mr. Ambrose McEvoy.



PORTRAIT OF LOUIS XI.

THE portrait of Louis XI. in Sir John Murray Scott's collection in Paris has an interesting history. It hung formerly in the Palais Royale. The artist's name has been lost sight of, but that it is an authentic contemporary portrait of the cruel king is undisputed. During the Revolution of 1848, one of the mob shot a bullet through the region where the heart is popularly supposed to exist in the human body, as evidence of his protest against all kings. The damage has since been repaired, and in the general distribution of State possessions the portrait eventually passed into the hands of Lord Hertford, and so to Sir John Murray Scott.

Portrait of Louis XI. in the Murray Scott Collection

"The Cradle of Christianity in England"

AN extensive scheme formulated by the Board of Works should meet with the hearty support and approval of all. This is to strengthen the famous and beautiful ruins of Lindisfarne Priory, on Holy Island, which has been described as "the Cradle of Christianity in England."

St. Helena Lace

SIR HENRY GALWAY, ex-Governor of St. Helena, giving recently a short account of the lace industry of the island, said the withdrawal of the troops in 1906 left the people without employment, and for that reason two industries, those of flax and lace, were built up, and two or three hundred women and girls had learnt lace-making. The Queen, who had sent out beautiful patterns, and had made many purchases of the work, had done more than she knew to encourage the girls and to foster the industry. The school was now getting on splendidly, and a good market for the lace had grown up in South Africa, as well as in this country.

THE "Poor Man of Pinhoe" is one of the rare instances of alms-box decoration surviving. There are only three others known as still existing. The costume is that of a pensioner of two centuries ago, and it survives in the uniform of the town crier at Barnstaple and other places. The figure is carved in blue, and upon the book held in the left hand the words "Ye poor man of Pinhoe, 1700," are inscribed. (See illustration on opposite page.)

Alms-box in Pinhoe Church

A Tolstoy Monument

A REPORT emanates from St. Petersburg that the Minister of the Interior has refused to allow a monument to be erected by public subscription in memory of Count Leo Tolstoy, on the ground of his anti-Government and anti-Church views. From the point of view of art, this action is to be regretted, as the head of the famous Russian *littérateur*, with its fine features and character, would form an excellent model for the sculptor.



ALMS-BOX IN PINHOE CHURCH

THE Queen visited Messrs. Morris's works at Merton Abbey to inspect the large tapestry of *The Arming of the King*, which is being woven on the looms there to commemorate his Majesty's coronation. The design of this has been adapted from Mr. Bernard Partridge's fine cartoon, and represents the king in armour, surrounded by four damsels, Fortitudo bearing his spear, Sapienta his helmet, and Pax his shield, whilst the fourth, Justitia, is buckling on his sword. The figures are slightly over life-size.

"The Arming of the King" Tapestry

A CORRESPONDENT (J. Landfear Lucas, Spectacle-makers' Company) to a contemporary recently remarked on a decision arrived at between local authorities and the Crown to make a new side street between the Haymarket and Lower Regent Street, a decision which will wipe out the remains which still stand in St. James's Market, which was built by Henry Jermyn, Earl of St. Albans, in Charles II.'s reign, on land upon which he himself had fought a duel two years before. Two low, narrow archways lead out to-day from the Haymarket into what was in Stuart times the gay scene of St. James's Fair, a fixture prohibited by the Parliament in 1651, revived at the Restoration, and finally suppressed on July 27th, 1664. Its importance continued until Waterloo Place and Regent Street were made. The suppression of St. James's Fair seems to have increased the vogue of Mayfair further west, which was continued until the time of George III.

St. James's Fair

IN the Thorpe Hall collection is a very valuable thirteenth-century enamel, brought from Florence by Sir James Hudson, himself the friend of Cavour. It is the kind of enamel known as *Champlevé*, because the enamel powder was laid in little enclosures on the surface, and then baked into the metal. The heads were made separately and fastened on afterwards. This is shown on the back. The colour of the vault opening and figure of the dead body of Our Saviour is white, also the coffin. The bending figures and the receiver at the vault are

A Thirteenth-century Enamel at Thorpe Hall

pink: the bearers of the body, the front one green, the second one blue: the background a deep blue. The ten medallions are gilt, the centre spot of each a deep blue, as in the floor of vault and inside of coffin.



A THIRTEENTH-CENTURY ENAMEL AT THORPE HALL

A Portrait of Lord Cheylesmore

A PORTRAIT of Major-General Lord Cheylesmore, who was chairman of the London County Council for 1912-13, was presented at the County Hall, Spring Gardens. The painting was by Mr. W. Llewellyn, A.R.A., and had been subscribed for by Lord Cheylesmore's colleagues, the members of the Council.

A Memorial to Browning's Housekeeper

MRS. ELIZA CAWLEY, on the return of Browning from Florence, immediately after the death of his wife, became the poet's housekeeper at his residence in Warwick Crescent. Here she used to see Carlyle, Mazzini, and Garibaldi, when they paid visits. She eventually left Browning's service on account of ill-health, and removed to Gosport. In the end she was obliged to remove to the infirmary, where she was noted for her embroidery work. Mrs. Cawley died recently in Portsmouth Workhouse Infirmary. It has been arranged to erect over her grave a memorial in the form of a cross, commemorating her association with Browning.

An Old Tonbridge Inn

YE OLD CHEQUERS INN at Tonbridge dates back to Elizabethan days, and its timbered front and odd gables have been painted by many artists. An inn is known to have existed on the same site, near the old Roman road, as early as 1264, and it was destroyed by Henry III., together with the rest of the small town. It was rebuilt without delay, and for centuries Ye Old Chequers Inn remained the only inn in Tonbridge. The *y* in "ye," often used in the lettering of signs to places of antiquity, is the nearest shape of the old letter for *th*, a fact which is not as generally known as it should be.

Discoveries at St. Bartholomew the Great

MR. ALLEN S. WALKER, speaking of the Church of St. Bartholomew the Great, referred to the new discoveries. The latest piece of restoration began only last year, when the vestry, with the dwelling-house over it, was pulled down, and the remains of the ancient Chapel of St. Stephen, on the south side of the old Priory, and the end of the prior's house, were revealed. The work of careful restoration was in capable hands. The Chapel of St. Stephen had a double apse, the lower portions of which still remain as they were early in the twelfth century.

Fireback of Edward VI. Period

IN the possession of Mr. John Ade, of Hellingby, is a fine fireback, which is an early example. Mr. Mark Anthony Lower, the Sussex antiquary, believes it to be of the time of Edward VI. As other specimens of this period are rude in design, this, for the excellent quality of its workmanship and details, is one of the most interesting known.

Discovery of Alleged Tintoretto

M. ADRIEN MITHOUARD, a member of the Paris Municipal Council, is said to have discovered among some pictures at the Fine Arts depôt of the city of Paris at Versailles a fine Tintoretto, *Adoration of the Shepherds*, which once hung in the old church of Auteuil. It is also stated that he has also found three other valuable canvases, a *Christ driving the Merchants out of the Temple*, by Restout à Sain; *Isabella of France*, by Champaigne; and a *Saint Jacques*, painted in the studio of Rubens, once belonging to the Church of St. Merri.

The Heads of Shakespeare and Burns

"AN Anthropological Study of some Portraits of Shakespeare and Burns" was the subject of a lecture by Professor Arthur Keith. The lecturer was led to enquire into the subject by the discovery three years ago, by Oatway, of a terra-cotta mask, which was supposed to be a "squeeze" from a Shakespeare death-mask. The Professor stated that anything that could be known concerning the personal appearance and social character of Shakespeare had to

be gathered from two sources, the monument in the church at Stratford-on-Avon and the Droeshout portrait prefixed to the first folio edition of the poet's works. The Stratford monument depicted Shakespeare as a representative example of the short-headed type in all but one respect, which was that the dimensions exceeded those of any skull of this type with which he was acquainted. The skull of Burns was very broad, and he was a good representative of the long-headed type of man, which was radically different from the short-headed race. Thus they had in Shakespeare and Burns —the two national poets —representatives of two of the most divergent of European stocks.



CANDLE-SHADE, OR LIGHT PROTECTOR

Candle-shade, or Light Protector

A RELIC of our grandfathers' days is to be seen in the candle-shade depicted above, which was in common use in country places within living memory. Made of perforated tin and fitted with a candle socket, its chief purpose was to serve as a rough but quite safe night-light. The example shown here is 13 inches high and 8½ inches in diameter.

Candlestick and Tinder-box

MUCH less than a century ago a tinder-box was an absolutely essential part of the equipment of every home, but so suddenly and completely did it become obsolete and disappear from the list of necessary things that even to men in middle life its name is redolent of antiquity, and few could with confidence give an account of its shape or use. Our illustrations give an example of one that was rescued recently from a heap of unconsidered trifles in a Suffolk farmhouse. No. ii. shows what is apparently an ordinary deep candlestick, such as may still be found in common use. In this case, however, the candle-holder can be lifted off, and the tinder-box, complete with its accessories of damper and steel, is revealed, as in No. i. Of this handy and convenient combination few examples now exist, though it was once, no doubt, a fairly common type.



No. I.—CANDLESTICK AND TINDER-BOX



No. II.—CANDLESTICK COMPLETE

Art and Fashions

"How came it that an art once established by a comparatively small nation, living more than 2,000 years ago in a corner of South-Eastern Europe, in a mountainous, beautiful, but not very fertile country, established canons of proportion, form, and taste which had never lost their hold of the human mind?" asked Sir Charles Waldstein, during a lecture at the Royal Academy. "The reason for this was," said Sir Charles, "that Greek art blended together naturalism with idealism." The lecturer showed a piece of faïence representing some Cretan ladies in something very like the hobble-skirt of the present day. In fact, it was open to question whether one at least of these garments was not a divided skirt.



CHAINED ALMS-BOX

A Chained Alms-box

The village church of Parham, Suffolk, possesses an ancient alms-box which is distinctly unusual both as to shape and position. Though nothing is known of its date or history, it is easy to surmise that this quaint keg-shaped box, with its clumsy lock and rough but effective protecting bands, may have been the result of the joint efforts of the local carpenter and blacksmith.

Most alms-boxes are found in the porch or somewhere near the entrance to the church, but this is chained to the altar-rails. Possibly its use may have been restricted to the receiving the offerings of the communicants and the fees at churchings and other ceremonies, or, as the iron ring in the lid seems to show, it may have been carried about as occasion required, and chained to the altar-rails for greater security when not in use.

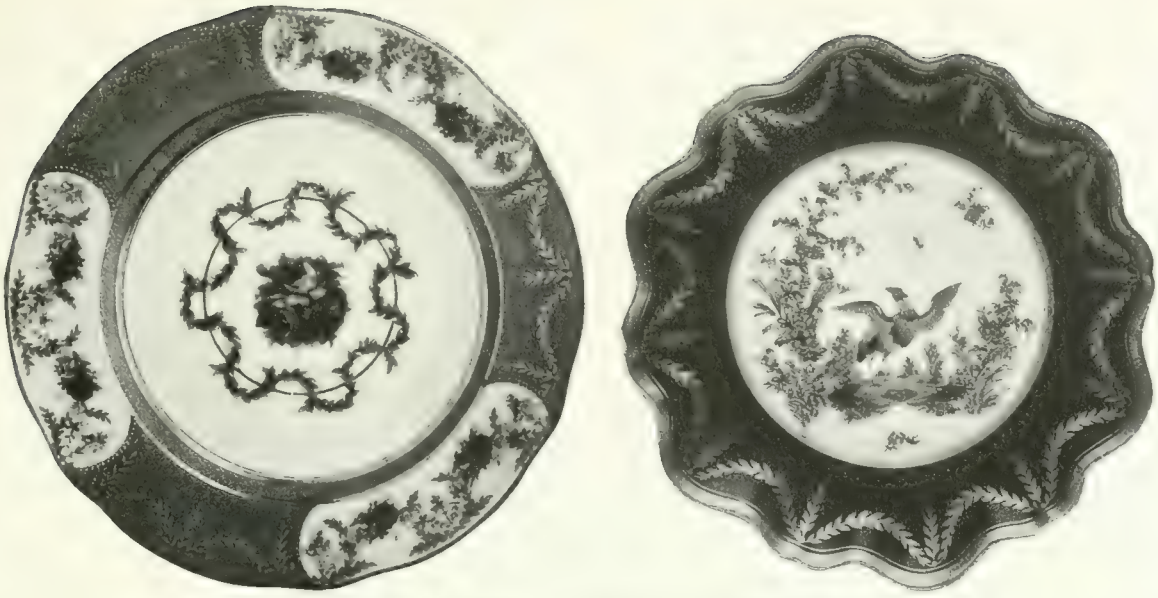
Art and Worship

Sir William B. Richmond, writing to a contemporary, drew attention to the work of the Central Guild of Church Art—a society which was founded upon the idea that artists, craftsmen, needle-workers, and such-like throughout the kingdom could bring their work into touch with the necessities of the pioneer churches overseas. It appears to the members of the guild that now is the moment to re-unite art and religious worship. The Church Auxiliary of Art Workers began nearly three years ago. Last year a larger guild seemed necessary, and it was formed under the title of "Central Guild of Church Art (for Overseas)." The office of the guild is 83, Parliament Chambers, Great Smith Street, Westminster, where particulars can be obtained from the organising secretary, Miss E. Grace Bourne. An urgent appeal is made for funds.

Brontë Portraits

Two pictures of the famous Brontë sisters have been acquired by the National Portrait Gallery. One of the pictures consists of a group of the three sisters, Charlotte, Emily and Anne, while the other is a fragment, a profile head of the author of *Wuthering Heights*, and is rather less than life-size. Both were painted by their unhappy brother, Branwell Brontë.

Mrs. Gaskell describes the group as "not much better than sign-painting, as to the manipulation; but the likenesses were, I should think, admirable. . . . Emily's countenance struck me as full of power, Charlotte's of solicitude, Anne's of tenderness." The profile portrait of Emily was originally part of another group, but it was cut out by the Rev. A. B. Nicholls, Charlotte's husband, who disliked the portraits of his wife and Anne. The director of the gallery has hung in the same room as the Brontë portraits the drawing of Mrs. Gaskell, by the late George Richmond, which her daughter, Miss Gaskell, bequeathed to the gallery. There is also above the Brontë pictures a portrait of the late George Murray Smith. The



TWO PLATES BY MESSRS. J. AYNSLEY AND SONS, LONGTON

official description of the three new pictures is as follows:—

Emily Jane Brontë, 1818-1848. Poet and novelist. Fragment of a picture painted in 1845 by her brother, Patrick Branwell Brontë. Canvas, 20 in. by 12½ in., and as now lined and mounted, 20¾ in. by 13¼ in. Purchased by the Trustees, February, 1914, from Mrs. A. B. Nicholls. Placed in Room XXV. Register Number 1,724.

A group of the three sisters, *Charlotte Brontë* (1816-55), *Emily Jane Brontë* (1818-48), and *Anne Brontë* (1820-49). Novelists and poets. Painted about 1835 by their brother, Patrick Branwell Brontë. Canvas, 35½ in. by 29½ in., and as now lined and mounted, 39 in. by 31½ in. Purchased by the Trustees, February, 1914, from Mrs. A. B. Nicholls. Placed in Room XXV. Register Number 1,725.

Elizabeth Cleghorn Gaskell, 1810-1865. Novelist. Crayon drawing, 1851, by George Richmond, R.A. Paper, 24¼ in. by 18¾ in. Bequeathed by her daughter, Miss M. E. Gaskell, and accepted by the Trustees, February, 1914. Placed on screen in Room XXV. Register Number 1,720.

Goss China

THERE is no doubt that few *objets d'art* have a wider circle of collectors in all parts of the country than Goss china, and few of us have not some time or other bought a piece as a memento of one's native town, old college or school, yet probably few know in what a number of varied forms this dainty ware is shaped. One of these varied forms is illustrated below, and it takes the shape of an exact model of Charles Dickens's house, Gad's Hill, Rochester. The house is beautifully modelled, and artistically painted with full regard to faithfulness to the one-time ivy-clad home of the well-known novelist.



MODEL OF DICKENS'S HOUSE, GAD'S HILL, ROCHESTER BY MESSRS. GOSS

Artistic Dessert Ware

THE dessert ware of Messrs. J. Aynsley & Sons, of Longton, is an achievement in ceramic art, and each piece is decorated with either a bird or a fish, executed in colour by hand. Their china tea-sets are one of the most excellent products of the Potteries. Reproductions here play a prominent part and include representations of Lowestoft spray, Swansea rose, and Bourbon spray. The soft and delicate tints produced by the colours are full of beauty, and prove conclusively that age in wares is not the most necessary attribute of taste. Special attention is given to the china dinner services, which are now very much in vogue.

Messrs. J. Aynsley & Sons, through the quality of their work, have shown how commercial products can be elevated into objects of refined and beautiful art.

"The History of England," by Lord Macaulay
Edited by Charles Harding Firth, M.A.
In six volumes
Vol. II.,
10s. 6d. net
(Messrs. Macmillan & Co.)

THE second volume of Messrs. Macmillan & Co.'s new venture of an illustrated edition of Macaulay's *The History of England from the Accession of James the Second* has recently been issued, and judging by the beautiful plates in this volume, and the large demand which greeted the first, the six volumes should prove an achievement in the literary world. In our review of the first volume our well-merited appreciation of the capable editorship of this edition by Charles Harding Firth, M.A., Regius Professor of Modern History in the University of Oxford, was recorded in the March issue of THE CONNOISSEUR. Like the first, this second handsomely bound book is profusely illustrated, and contains no less than over one hundred and fifty illustrations in half-tone, besides a coloured frontispiece of James Scott, Duke of Monmouth and Buccleuch, K.G., from the painting by Sir Peter Lely in the National Portrait Gallery, and six other coloured plates which are happily arranged through the volume. The illustrations include *Plan of the Rye House; Ford Lord Grey of Wark, afterwards Earl of Tankerville*, from a mezzotint in the Sutherland Collection, after a painting by Sir P. Lely; *James, Duke of Monmouth*, from a mezzotint by A. Blooteling, after a painting by the same artist; *Henrietta, Lady Wentworth*, from a mezzotint by R. Williams in the Sutherland Collection, after a painting by Sir G. Kneller; *The Murder of Archbishop Sharp*, from a broadside in the Sutherland Collection; *Reduced Facsimile of the Warrant for the Execution of Argyle*, from the original in the possession of the Corporation of Edinburgh; *Monmouth House, Soho Square*, from an engraving in Crowle's Pennant, Monmouth; *After Death*, attributed to Sir G. Kneller; *James II.*, from a mezzotint by John Smith, after a painting by Sir Godfrey Kneller; *Henry Compton, Bishop of London*, from an engraving by D. Loggan; *The five Princes of Orange*, from a Dutch print in the Sutherland Collection; *John Bunyan*, from a painting by Thomas Sadler; *The Seven Bishops on their way to the Tower*, from an engraving by A. Schoonebeck; and *The Procession of the Pope and Cardinals: A Caricature representing the burning of the Pope in 1679*. The artistic plates in colour include *James II.*, after Sir G. Kneller; *The Children of Charles I.*, after the painting by Sir Anthony van Dyck; and *John Dryden*, from the painting by James Maubert. From the mention of these few of the illustrations, a comprehensive idea can be gathered of the period with which Volume II. deals. With this volume is incorporated a valuable index, which enables the student to turn to any portion of the history required without delay. One might have wished that Professor Firth's preface to Volume I. had been inserted in the second volume, as it is full of interest to connoisseurs, collectors, and students, and a few remarks might be made by the Professor on the illustrations of the period with which the volume deals.

THE works of Messrs. Josiah Wedgwood & Sons at Etruria were not founded until Wedgwood's reputation and fortunes were well established. This was in 1769, when he was thirty-nine, having already packed the enterprises and achievements of a lifetime into a career which had not nearly reached its apogee. To-day the name of Wedgwood is a household word, and is universally known over civilised Europe. England's colonies have of recent years made successful endeavours to get more in touch with the mother-country, in order to reap the benefits of its learning and education, which have made such remarkable advancement in the last decade. The Antipodes is especially responding to the words of her king. They are waking up to the value of our arts and crafts, and now we learn that Mr. Harry Barnard, representing Messrs. Wedgwood, is about to set sail for Sydney to hold a special exhibition there of this famous pottery in August next.

Our Plates

TO say that the picture of *Miss Whitefoorde* is a typical Romney is to say that it is a beautiful presentment of a beautiful woman. George Romney painted many fine portraits of men, yet the artistic quality displayed in them would by itself be hardly sufficient to rank him among the greatest English masters. It is in his power of rendering the exuberant vivacity of young English womanhood that he shows his unique charm. The portrait of *Miss Whitefoorde* is an instance of this. The slender neck and daintily poised head suggests the influence of Gainsborough; but Gainsborough, consummate artist as he was, could hardly have conveyed the same archness of expression or the same sense of animation. The picture is handled fluently and easily, and is distinguished by that feeling for pleasant and harmonious colouring which Romney always possessed. Less thoroughly characteristic of its artist is the picture of *A Village Merrymaking*, by David Teniers. Of unusually large dimensions for the work of this painter, it is handled with less delicacy and explicitness than is displayed in his finer cabinet pictures, whilst the upright shape of the canvas is one he rarely adopted. The fine arrangement of the work, the wonderful variety in the grouping of the figures, the vivacity of their attitudes and their veracious characterisation are, however, all typical of Teniers, and of Teniers at his best. One or two of the figures will be familiar to connoisseurs as appearing in other pictures by the master. This method of repetition was habitual with the painter, certain favourite figures appearing again and again in his work.



STAFFORDSHIRE SLIP WARE

FROM LOMAX'S "QUAINT OLD ENGLISH POTTERY"

Messrs. Sherratt & Hughes



The Royal Institute of Painters in Water-Colour

THE one hundred and fifth exhibition of the Royal Institute of Painters in Water-Colour exemplifies the virtues and vices of its predecessors. It is an exhibition of interesting pictures rather than an interesting exhibition; for, as is always the case, the large scope of the display, and the variety of style displayed in the work and brought together in often damaging juxtaposition, prevent one from carrying away any homogeneous impression of the whole. A feature of the exhibition is the large number of works included by recently deceased members. In the first gallery the late Sir John Tenniel is represented by half a dozen figure subjects, humorous in their themes, expressed with all the resources of Sir John's finished art, and showing exquisite draughtsmanship if somewhat deficient in their feeling for colour. Of quite a different order from these highly wrought cabinet works are the large Dutch scenes by the late Professor Hans von Bartelo. The largest of these, *The Fisher's Wife*, is handled with force, freedom, and breadth, but, executed in gouache and on a scale more suitable for oil-painting, it lacks some of the more beautiful characteristics of water-colour. The *Ben Line* and *October in Glen Dochart* are the most important of our several examples by the late Mr. Ernest E. Briggs, and are typically characteristic of his sincere and unaffected art. Few men have painted Scottish scenery with more appreciative insight or realised it with greater truth. Another artist whom death has removed from the ranks of the Institute is Mr. John Terris, the event happening so recently that his name still appears in the catalogue among those of living artists. His *Across the Sands*, a work distinguished by its spontaneous handling and its beautifully luminous expression of grey crowded sky, is one of the finest landscapes in the exhibition.

The works by living men which should be mentioned are so numerous that one can do little better than give a catalogue of their names. In the first gallery there may be singled out *Evening Grey* by Mr. Frank Spenlove-Spenlove, *Greenwich* by Mr. James S. Hill, and Mr. Henry C. Brewer's *South Portal of the Monastery at Belem*. The latter was effectively coloured and exuberantly sunny. The latter criticism is also appropriate for Mr. Gerald Ackermann's *Noon-day Rest*, a hayfield in full sunlight, painted with vivacity and fine feeling for colour and atmosphere. Other drawings in this room which should not be passed were Mr. Terrick Williams's sweet-toned *Evening—Candebec*, and Mr. Moffat Lindner's *Venice* — blottesque in its execution, but full of beautiful colour.

In the West Gallery were Mr. Hal Hurst's characteristic but somewhat over-coloured *Diana;* Mr. J. S. Sanderson Wells's carefully painted *Derby Day;* and the even more highly elaborated *Meditation* by Sir J. D. Linton, a scholarly work wrought to the high finish of a miniature. Mr. C. Ross Burnett's *Field Work* was suggestive of Millet—less, however, in its handling than in the sentiment with which the artist had imbued a well observed and truthfully painted transcript of agricultural life. True to nature, too, is Mr. Chas. W. Simpson's *White Duck*, which, though summarily expressed, shows a fine sense of colour and atmosphere. Mr. O. Wynne Apperley's sentient *Arch of Severus* and his other drawings in the exhibition have been noticed in a recent issue. His works here are chiefly concerned with the expression of sunlight. Other drawings with the same leading *motif* are the *Sunbeams—Windsor Park*, by Mr. Bernard Evans, undeniably strong but a little theatrical; and Mr. Handley Read's *Willow Hush-a-Bye, Zeeland*, a patchwork of chequered light and shade expressed in sure and transparent colouring. Other works in this gallery which should not be passed include Mr. George C. Haité's *Antibes*, gorgeous with the semi-tropical hues of the South; Mr. George Cockram's *S. Maria della Salute, Venice*, a quiet-toned harmony lit up only by the brilliant orange sail of a felucca in the foreground; a couple of sunny works by Mr. Graham Petrie; and the carefully painted hunting scene entitled *A Bad Scent* by Mr. A. J. Munnings.

The South Gallery did not contain so large a proportion of the best works as usual, but in it were to be found Mr. Hubert Coutts's fresh and atmospheric *Whitbarrow Scar*, the resonant *A Silent Canal* by Mr. John R. Reid, and Mr. Edgar Bundy's *Haunted Wood*, a well-painted work somewhat marred by the lack of interest in the foreground; the same artist's *Antonio Stradivari* showed passages of beautiful colour laid on with a dexterity and delicacy that commanded wholehearted admiration—a slight want of balance in the arrangement alone prevented the drawing from reaching

the level of a great achievement. Mr. Herbert P. Weaver's *Candida's Cathedral*, Mr. Harold Swanwick's *The Peasant's Advice*, *The Old Play* by Mr. Yeend King, and *The Temptation of Medinet Hadi* by Mr. Walter Tyndale, should all be noted. Mr. Fred Roe's eighteenth-century scene entitled *My Lady's Toilette* is well characterised, and, as a picture of a pretty woman set down in pleasant and lively colour, possesses undeniable attractions. Mr. Douglas Almond's sketchily treated *Old Breton* was a convincing piece of work; Mr. John Hassall's *Godmothers*—a row of ugly but benevolent-looking fairy dowagers contemplating their godchild and its pretty mother—was admirably composed, as well as quaint and humorous.

Coast scenery and the doings of fisher-folk afforded the theme of quite a number of attractive works, among which may be mentioned the *Herring Girls—Whitby*, by Mr. F. Stuart Richardson, with its delightful silvery atmosphere set off by tender reds and greys; Mr. G. Hillyard Swinstead's *White Cliff, Seaford*, the effect of the massive chalk promontory, dazzlingly brilliant in the sun-glare, being heightened and foiled by the azure of the sky; Mr. Dudley Hardy's grey-toned *Nets and Fish;* and Mr. Arthur Severn's gorgeous *Sunset over Lancaster Sands*. There are numerous other good works, but space only permits attention being directed to the *Hampshire Hop-pickers* of Mr. A. J. Munnings; simply yet sentiently expressed, this drawing was a fine example of economy of brushwork, all the essentials being noted with a superfluous stroke.

Cardiff Art School

Mr. Joseph Stanfield, chairman of the Cardiff Technical School Committee, stated that a picture head of Aristotle by Miss Lindsay Williams, of Barry, a former student at the Cardiff Art School, had been purchased by ex-Alderman W. H. Renwick, and the latter desired to present it, through the committee, to the Art School. Mr. Stanfield read a letter which he had written in reply to the offer, thanking Mr. Renwick for his generous act. He was sure that the citizens of Cardiff would be proud of Miss Williams's efforts.

Newport Sketching Society

A feature of the Newport Sketching Society's Exhibition at the Art Gallery in Dock Street is the excellent work of Mr. C. M. Ayliffe, the president, which includes *Transporter Bridge*, *Hereford Cathedral*, and *The Vicarage Walk, Christ Church*. Mr. Compton showed several sketches of Scottish scenery. Other exhibitors were Mr. J. S. Kerslake, Mrs. Nicholls, Mr. Page, Mr. J. F. Groves, Mrs. Groves, Miss Groves, Miss Frost, Mr. Johnson, Mr. Ash Edwards, and Miss A. C. Fox.

Northampton and its Art Societies

The Mayor opened the Art Exhibition of a Northampton Art Society. An art society was formed thirty years ago called the Northampton Amateur Art Society. Canon Sanders, then headmaster of the Grammar School, was the first hon. president, with Mr. A. E. Perrin as acting president. After the society had been in existence twelve months, the first exhibition was held, and continued for three days, among the most interested visitors being Mr. Harris Brown, then at the beginning of his successful career. After a period the society lapsed, and eventually a new society was formed, called the Northampton Art Society. This held successful exhibitions, and in 1907 it amalgamated with the Workers' Educational Association. Both societies have now ceased, but there is no doubt the work they did paved the way for the present society and exhibition.

The Royal Society of British Artists

Even to the casual visitor there was an air of change about the one hundred and forty-first exhibition of the Royal Society of British Artists. Screens hung with water-colours had been introduced into the principal room; its walls were decorated with brown paper—a decided improvement; the familiar white cover of the catalogue was replaced by one in blue-grey; and—most important of all—the galleries were about ninety works short of their average complement. This last result is said to have been the outcome of the rejection of one hundred and fifty works from among those submitted by members, but the *raison d'être* for such drastic procedure was hardly apparent. If it was to enhance the appearance of the exhibits by allotting more space for their proper display, the hanging and advisory committees would surely have enforced the principle against themselves, instead of being even more profusely represented than usual; and if it was desired to raise the standard of the works shown, it was unwise to specially invite works by non-members, which in one or two instances were hardly good enough to be passed into the exhibition in the orthodox way.

One would, of course, exempt from this criticism Mr. James Pryde's *Sinister Interior*, which, though it has been shown before, was well worth seeing again. It might be described as the opening of a sensational novel set down in good paint, with a fine suggestion of mystery. A contrast to the sentiment of this was the blithe joyousness of Mr. D. Murray Smith's *Penarth Head* and the luminous tranquillity of Mr. Bernard Priestman's *Home*. Passing the impressive *La Grande Tour* of Mr. Emile A. Verpilleux, Mr. J. Young Hunter's well-painted and effective portrait of *J. Scott Skinner, Esq.*, and Mr. George Henry's *Cherries*—not a new work, but one well worthy of the invitation it received—one came to *A Gala Night, Stockholm*, by Mr. A. Carruthers Gould, a picture which in many respects was the best yet painted by the artist. The only jarring note in this beautifully conceived and beautifully expressed arrangement in colour was a want of repose in the foreground, which, without being interesting in itself, distracted the eye from the luminous middle distance. Both fine colour and fine form were shown in Mr. Frank Brangwyn's unfinished *Bridge, Avignon*, which promised to be one of his finest works. A gigantic arch, the far end resting on an enormous castle-crowned buttress, formed the principal

feature of the foreground; it was clothed in blue-grey shadow, and the contrast between this and the sun-flushed masonry of the buttress formed the key to the colour-scheme, in which the dominant hues were white, orange, and blue. Impressively grandiose in composition and brilliantly sustained in colour, the picture showed a greater suavity of treatment than has been apparent in Mr. Brangwyn's recent work. Mr. D. Murray Smith's *Piazzale Michelangelo, Florence*, expressed in low-toned, sweet, and delicate colour, formed a complete contrast to the strong and almost harsh forcefulness of his *Bridge*. In the smaller rooms Mr. P. A. de Laszlo's *Portrait Study of my Mother* attracted attention by its poignant characterisation and the fine quality of its luminous blacks. The finished workmanship of *The Song*, by Mr. Stephen Reid, could not be properly appreciated owing to the height at which the drawing was hung. Poetically conceived, unconventional in its arrangement, and realised in fine draughtsmanship and good colour, it deserved a more prominent position. Mr. W. M. Palin's *Boys Bathing*, a contrast of sunlit flesh against blue sea, was pleasing in its arrangement and effect; and Mr. Frank O. Salisbury's *Madonna*, if not attaining a great depth of feeling, realised the subject with grace and refined sentiment. Other works that should be mentioned included *The Meal*, by Mr. Edwin Noble; a triptych of labour posters by Mr. G. S. Pryse; and a broad and freely handled transcript of *Dean's Yard, Westminster Abbey*, by Mr. W. Walcot, whose etchings of classical themes have been noticed in conjunction with another exhibition.



MY LADY'S TOILETTE BY FRED ROE, R.I.
AT THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOUR

THE four hundred and twenty-two rare old aquatints exhibited at Walker's Galleries (118, New Bond Street) afforded a delightful epitome of the late eighteenth and early nineteenth century phases of this now little used medium. At the periods mentioned it was employed to a prodigious extent for the illustration of works on topography, contemporary life and history, and ladies' fashions. How admirably it served the latter purpose was shown in the fine series of plates by Nikolaus Heideloff, in which the costumes of the years ranging about 1800 were set forth with wonderful delicacy of detail. The natural grouping and spirited attitudes of the ladies who were represented wearing them, took away all that sense of unreality which so often characterises the modern fashion plate, and made each subject an attractive picture. Another fine series was formed by the plates of John Augustus Atkinson, a draughtsman who nearly attained Rowlandson's spirited utterance without degenerating into the latter's habit of caricature. His *Post Captain, New Bond Street in 1808*, and *Carrier's Wagon* may be mentioned as characteristic examples engraved with the freedom of a pencil drawing and coloured with delightful delicacy. Naval and military subjects were numerous. Many of these picturesque records of hard-fought English battles by land and sea are now highly prized by collectors, but their historical interest transcends their artistic merit, and one preferred the natural and unaffected renderings of military encampments by Paul Sandby to the majority of the more ambitious and laboured works. Examples by nearly all the noted English aquatint engravers were included, while Turner, Prout, Stanfield, Bonington, Girtin, De Wint, and Cox were among the artists whose works were represented by translations. The *View on the Thames*—a rainbow effect—engraved by R. Reeve, after Cox, was one of the finest landscapes in the exhibition.

Rare Old Aquatints

THE pencil is now amongst the most neglected of the painter's tools. In current art, exact and explicit definition of form has been largely superseded by more or less generalised statements of tone and colour. These owe their beauty rather to their chromatic effect than to the sentient arrangement of their line; and hence the pencil has but little place in their production. Even the beginner will scarcely design to use it, but draws with his brush—a method which saves him much heart-burning, for the broad and ambiguous trail of pigment it leaves conceals weaknesses of draughtsmanship which are left bare by the explicit strokes of the pencil. How potent an implement the latter becomes in accomplished hands was shown in the exhibition of drawings

Drawings by Muirhead Bone

by Mr. Muirhead Bone, at the galleries of Messrs. P. and D. Colnaghi and Obach (144, New Bond Street). These were executed in various styles—some set down with the spontaneous freedom of a sketch, others with fine point in pure line, and others, again, giving light and shade and tonal values, but all alike distinguished by correct and sentient draughtsmanship and a nice adjustment of the means to the end required. The essays in colour were less perfectly satisfying. They were marked by good tone and pleasing arrangement, but did not display the same unequivocal mastery as the pencil-work.

Water-Colours of Yorkshire Dales by A. Reginald Smith Pictures, Portraits and Sketches by G. Spencer Watson Portraits of Nijinsky

To say that the water-colours by Mr. A. Reginald Smith shown at the galleries of The Fine Art Society (148, New Bond Street) possessed a strong topographical interest is not to decry their artistic merit. The one quality is compatible with the other, and the painter who can set down a scene from nature without falsifying its aspect, and yet invest it with the beauty that comes from well-conceived arrangement and harmonious colour, is achieving a greater triumph than the one who can only make a picture by the aid of palpable exaggerations of form and colour. Mr. Smith's drawings of the Yorkshire dales provided a fund of delightful reminiscences to one who knew the broad-acred shire. Familiar scenes were recalled, shown under tender atmospheric effects or lighted up by sunshine, all depicted with sincerity and feeling. The interior scenes from Buckingham Palace, painted by the command of Her Majesty the Queen, were distinguished by the same traits. The furniture and fittings of the rooms were depicted with an accuracy and minuteness that would have enabled a cabinet-maker or upholsterer to have worked from the drawings; and yet by his realisation of atmosphere, good composition, and fine feeling for tone, the artist had rendered these unpromising pictorial themes into fascinating little pictures.

At the same galleries Mr. G. Spencer Watson's pictures, portraits, and sketches provided an exhibition of varied interest. He is an artist of many moods. His landscapes are frankly impressionist, whilst his portraits—or rather the majority—are reminiscent of the Venetian school. The portrait of *A Woman in White* was more modern in feeling. Deftly painted, succinct in handling, and pleasingly characterised, it would have held its own in any modern portrait exhibition, yet one preferred the deeper toned and more carefully wrought portrait of *Mrs. G. S. Watson in Red.* It had something of the feeling of one of the "old masters" of a more leisured age, and was complete and satisfying; qualities too often lacking in present-day art, where want of finish is not occasionally made to serve as a substitute for boldness of execution.

The thirty-three portraits of Nijinsky by various artists, shown in the same gallery, if individually interesting, were somewhat tiresome in the aggregate. Mr. J. S. Sargent's crayon drawing of *Nijinsky in "Le Pavillon d'Armide"* was an effective portrait study, strongly and adequately handled. The poster design for *Le Spectre de la Rose*, by M. Jean Cocteau, showed how a poster, admirably conceived to catch the eye, could be wrought with rhythmic sentience of line and vivid, forcible, yet harmoniously arranged colour. Mr. Glyn Philpot's *Nijinsky before the Curtain* was a strong piece of brilliant colour, and *Nijinsky in "Le Spectre de la Rose,"* by M. Jacques Blanche, was graceful and pleasing; but there were too many portraits of the dancer by M. Valentine Gross to permit of their receiving their due meed of appreciation. Eighteen presentments of the same person, of a similar size, little varied in tone or technique and taken at about the same time, pall upon the artistic palate as much as a meal consisting wholly of *hors d'œuvres* would upon the mundane one.

The Black Frame Club Pen Drawings by Alberto Martini

A PICTURE does not become a completed work of art until it is set in its frame, and the latter may make or mar it. Artists frequently forget this, several instances being afforded in the exhibition of the Black Frame Club at the gallery of Goupil & Co. (25 Bedford Street, Strand). In this many delicate and low-toned works were ruined by being shown in the style of frame from which the club adopts its title. The *Evening* of Mr. S. E. Scott suffered in this way, for its tranquil expanse of starlit blue sky gained nothing from its black surroundings, whereas gold would have considerably enhanced its charm of colour. On the other hand, Mr. Paul Paul's luminous landscapes gained in effect, the black frames giving them the appearance of actual scenes in nature seen through the windows of darkened rooms. Mr. D. A. Wehrschmidt's vehement colour lost nothing from its sombre environment, though his best work, *The Bargain Counter*, would have looked equally well in gold. It was a picture to which the adjective "great" might not be inaptly applied. The scene — the interior of a draper's shop of the mid-Victorian period—was rendered with a verisimilitude worthy of Frith, and the characteristics of the two figures—a draper's assistant and his lady customer—were hit off with appreciative insight; but these literary qualities did not prevent the work from also being a fine arrangement in paint, set down with surprising gusto and dexterity, and with a keen eye for the beauty to be found in unbeautiful Victorian costume and for the harmony to be composed from garish Victorian colour. Some atmospheric and pleasingly coloured landscapes were contributed by Messrs. Septimus E. Scott and Benjamin Haughton, and a group from the *The Chelsea Arts Club Ball*, by Mr. Percy W. Gibbs, in which the effect of rich draperies seen under artificial light was rendered with fluency and brilliance.

To say that the pen drawings by Signor Alberto Martini, shown at the same gallery, recalled the work of Blake, does not imply that they owed anything to the inspiration of the latter. The technique of the two artists was dissimilar, but in his crowning achievement — the

realisation of the supernatural with such vividness as to affect the spectator with a sense of awe - Signor Martini displayed a power analogous with that of the English poet-painter. Blake's visions were of heaven, whereas Signor Martini depicted the nether world—sometimes with a grotesque horror too repulsive to be justified, at others rising to a beauty almost perfect in its expression, yet imbued with a sense of evil cognate to that inspired by the symmetrical coils and lustrous scales of some poisonous snake. A few of the illustrations to Shakespeare reached a high standard of imaginative power. The terror of the supernatural has rarely been better expressed than in the figure of Hamlet cowering before the monstrous apparition of his father's ghost; or in the vision of Macbeth; but the artist's gift of embodying weird phantasy in concrete form was best shown in his designs for Edgar Allen Poe. The *Black Cat*, crouched on the corpse of the murdered wife, was realised with amazing if repulsive power; in the *Discussion with a Mummy* the semblance of a galvanised corpse was presented with gruesome realism; but the artist was greater in the higher flights of his fancy—the *Death Chamber of the Lady Rowena*, with the spirit-form of Ligeia seeking to occupy and reanimate the lifeless clay; the "lofty and enshrouded figure of the Lady Madeline of Usher" coming from its living tomb; or the ship being hurried down to unknown depths by the spirit of the Maelstrom; whilst wholly beautiful, if still pregnantly suggestive of death and corruption, was one of the designs for "Eleonora."



POST CAPTAIN AQUATINT BY J. A. ATKINSON
AT MESSRS. WALKER'S GALLERY

Cabinet Pictures by Oliver Hall
Water-Colours by Winifred Austen

MR. OLIVER HALL is an artist with a vision of his own, beautiful in its way yet not complete in its sense of colour. The feeling conveyed by his exhibition of cabinet pictures, shown at the Leicester Galleries (Leicester Square), was that he saw nature through a pair of drab spectacles. The tone appeared curiously predominant in his work, tinging his sunlight as well as his shadows, and investing the whole display with a sere autumnal atmosphere. This mannerism is the more to be regretted as Mr. Hall is a colourist of marked distinction, his brush-work is fluent and sentient, and his observation of nature marked by an imaginative insight which penetrates into the heart of things. In his rendering of the view *Overlooking Morecambe Bay, Lancashire*, with its beautiful expanse of sun-tinged clouds; his transcripts of the Fells with their wonderful deep-toned blues and greens; and his romantic view of *Winchester Cathedral*, he touched upon the high-water mark of poetical landscape; whilst about all his work there is a breadth of vision and a sense of style which recall the best traditions of the English school.

Miss Winifred Austen's water-colours of birds and beasts, which formed the other attraction at the galleries, were a complete contrast to Mr. Hall's work. Miss Austen sees her themes with the eye of a naturalist, and expresses them with minute accuracy, being more careful to set down the permanent colour and texture of fur and feather than to give them their actual appearance under the conditions in which she depicts them. Thus in a drawing of *Green-winged Teal flying*, Miss Austen pictures—and pictures very beautifully—every detail of the feathers, though it is obvious that these would not be individually visible when the birds were in swift movement. This characteristic and the artist's pleasant sense of colour render her conventionalised works the more successful. In her drawings of *Bantams* and a *Barn Owl* she attained beautiful effects, which were quite Japanese in their feeling for decorative quality.

Pictures by Isaac Israels

TO say that M. Isaac Israels begins where his father, the celebrated Josef Israels, left off, is not to claim for

him the greater talent of the two. The deceased master attained his fame by highly elaborated work, which in his later years he gradually broadened and simplified. M. Isaac Israels has gone beyond this and appears as a frankly impressionistic painter. He inherits his father's feeling for colour, though his palette is less restrained. His brush-work is broad, vehement, and, though lacking in refinement, undeniably strong. Among the pictures exhibited by M. Israels at Messrs. Tooth's Galleries (155, New Bond Street), the two works, both entitled *A Dancing Class*, possessed fine colour quality, and the attitudes of the groups of children depicted were easy and natural. The important *En Avant de la Gavotte* was suggestive of Manet in its arrangement; but Manet would have carried it further. Another striking work was *Amy*, a picture of a "flapper" in a yellow jacket standing in an easy and not ungraceful attitude; but in these works, and in fact in all the other pictures in the exhibition, one felt that the artist had been content with a too summary expression of his themes. What he told was well expressed, but he did not tell enough. An artist possessing M. Israels' undeniable talents should not rest content with giving simply a rough epitome of his themes. The painter's mission is not merely to suggest his conceptions, but to realise them with full completeness.

The Pencil Society

THE sixth exhibition of the Pencil Society at Mr. W. B. Patterson's Gallery (5, Old Bond Street) hardly reached the level of some of the previous displays. The work shown varied from summary pencil studies to highly elaborated work in coloured chalk. Sir Charles Holroyd, R.E., contributed half a dozen refined portraits, the best, perhaps, being the head of *Dr. Frizoni*, which was more direct and simple and expressed with greater power of line than the others. Mr. James Patterson was represented by—among other works—a dignified portrait of the *Rt. Hon. W. Runciman*, Mr. George Sheringham by some well-arranged designs for fans, Mr. A. Carruthers Gould by some Corotesque landscapes, and Mr. William Hatherell by several accomplished and highly wrought heads in chalk. Mr. Gilbert Holiday's military scenes, if well drawn and true to life, presented too much the effect of over-developed photographs to be wholly pleasing. A little landscape study entitled *Summer*, redolent of sunlight and atmosphere, was contributed by Mr. C. Ross Burnett, who also showed a clever *Life Study* from the nude, simply and beautifully expressed. Mr. Joseph Simpson's studies in the same *métier* were also well done, but his choice of ugly models robbed them of a great part of their attractiveness.

Pictures by Roberto Domingo

THE most striking quality of Senor Roberto Domingo's work is its wonderful suggestion of movement. His exhibition, entitled "La Fiesta Nacionale" ('The Spanish Bull Ring'), included several pictures in which the figures appeared to actually gyrate on the canvas. This was notably the case in *Futuros astros (capea en Castilla)*, where the tumult of a bull-ring was depicted. Here, by the introduction of patches of lively colour in all portions of the canvas, so that the eye had nothing on which it could rest, a sensation of flickering movement was produced akin to that experienced while watching a cinematograph, and almost tiresome in its intensity. A similar effect—though not so pronounced, owing to the colouring being practically monochromatic—was attained in *Una capea* (village bull-fight). Bull fighting, indeed, in all its phases, has never been presented so vividly to an English audience, and if some of the themes were almost repulsive, they had at least the merit of being set down with unexaggerated truth, in good colour and firm draughtsmanship, and with much dramatic force.

Jewelled Bookbindings

THE great advance which has been recently made in the more ornate forms of English bookbinding was conclusively shown at the exhibition of jewelled bindings and illuminations held at the premises of Messrs. Sangorski & Sutcliffe (1, Poland Street). Here were displayed a number of works which, in point of technical accomplishment, eclipsed everything that were produced in former ages, and also showed fine artistry in their designs and the colour combinations in which they were executed. The principal and perhaps most beautiful exhibit was an illuminated manuscript on vellum of *Some Poems*, by John Keats, illustrated throughout with original miniatures, and bound with covers, doublures, and fly-leaves patterned out with inlays of richly coloured leathers, gold tool-work, and precious stones. Over a thousand precious stones had been used in this enrichment, and the effect, without being too ornate, was sumptuously beautiful, like that of an elaborate and well-designed piece of jewellery.

Mr. George Sutcliffe, who designed this masterpiece of the binder's art, was also responsible for several other specimens of a similar high character. Space forbids the description of these in detail; but in every instance the design was not only artistically conceived, but was invested with well-thought-out emblematical significance. Among the illuminations and miniatures, the work of A. Sutcliffe, W. Meggs, S. H. Metyard, L. Fairfax Muckley, and F. Wedworth maintained a high level. Other exhibits indirectly connected with bookbinding included the mounting of autograph letters and the repairing of damaged leaves of books. The latter was done in marvellous fashion, the additions being incorporated with the old leaves in a manner almost to defy detection.

An Exhibition of Etchings

THE accumulation of the larger and smaller private art galleries of London in Bond Street or its immediate vicinity still continues, the latest migrants to the locality being Messrs. A. W. Wilde & Co., who have removed from Mount Street to 35, Brook Street, W. The opening of their new gallery was initiated by an interesting exhibition of original modern etchings, which included characteristic examples by William Strang, A.R.A., Andrew F. Affleck, H. Macbeth Raeburn, Bernard Eyre,

and William Walcot. The last-named was represented by his etchings of *A Tragedy by Sophocles* and *Antony in Egypt*—architectural themes—in which the representation of the now perished monuments of classical civilisation gives scope for the realisation of majestic and grandiose effects, of which the artist has fully availed himself.

Water-Colour Drawings by Noel Smith

THE water-colour drawings of "cottages and gardens gay" by Mr. Noel Smith, shown at the Mendoza Galleries (13, Old Bond Street), strongly recalled the work of Mrs. Allingham. If not attaining such a high quality, they were pleasing in colour, and pictured many typical scenes of English country life in an attractive manner, the execution being highly finished and delicate.

British Flowering Plants by Mrs. Henry Perrin

OF botanical rather than artistic interest were the water-colours of British flowering plants shown by Mrs. Henry Perrin at the Dudley Galleries (169, Piccadilly, W.). Subject to this limitation, the work may be unreservedly praised for its precise and accurate draughtsmanship, pleasing colour, and close fidelity to nature.

Portraits in Water-Colours by Miss Elsie Burrell

Miss Elsie Burrell's portraits in water-colours, shown at the same galleries, were very attractive, more especially those in which the artist had young and pretty subjects for her brush. The portraits of *Mrs. Geoffrey Lee*, *Mrs. Archer*, and *Peggy, daughter of Colonel Wilson, D.S.O.*, were among the best included; the latter especially being touched in with freedom and the smiling expression of the sitter happily caught.

Water-Colours by Beatrice Parsons

MISS BEATRICE PARSONS' delicate and highly finished art was seen to advantage at her exhibition of water-colours of garden, wood, and field, which were on view at the Dowdeswell Galleries (160, New Bond Street, W.). The artist has an eye for harmonious colour, and though her themes were treated in a conventional rather than in a naturalistic manner, their charm was undoubted, and entitles them to rank among the most attractive work of its kind.

Pictures by John Duncan Fergusson

Pictures and Drawings by Horace Van Ruith

Water-Colours by John Shapland

DESPITE the eulogy of Mr. Frank Rutter, it is impossible to accept Mr. John Duncan Fergusson as a great artist. Undoubted evidences of ability were to be traced in his pictures exhibited at the Doré Gallery, but it was ability misdirected. In *The Yellow Hat* and *The White Rose* there were the makings of good pictures, for they showed a feeling for colour and some attempt to realise form and characterisation. In most of his other work the artist was wilfully perverse, and they were merely eccentric without attaining beauty. The largest work in the exhibition, *Les Eus*, seemed more like an attempt to depict some grotesque and over-distended bladders than to realise a rhythmical decorative design in the nude.

At the same galleries Mr. Horace Van Ruith displayed what may be termed a little collection of oddments, which included some pleasing cabinet works in oil, *Southease, Sussex*, being a sincere and beautifully expressed transcript of the silvery greyness of a dull English day, and *Blackbay, Bombay*, showing good colour. Some of the drawings of Indian subjects were set down with freedom and thoroughly characteristic of the country.

Mr. John Shapland's water-colours of the Riviera, Italian Lakes, and the West Country, though somewhat superficial in their prettiness, were calculated to attain popularity by their bright and picturesque colour.

A Pottery Exhibition

MESSRS. HARROD'S are holding an exhibition of china and earthenware. Included in the collection from all the municipal English potters are many of the finest pieces shown at the recent Potters' Fair at Stoke-on-Trent.

The Sambon Collection

ON May 23rd and three following days, at the Galerie Georges Petit, M. Lair-Dubreuil is disposing of the well-known art collection of Dr. Arthur Sambon, consisting of rare works of art and objects of vertu of the ante-Middle Age and Renaissance periods. The collection includes Italian faïence, porcelain, ivories, and bronzes, Egyptian, Greek, and Roman sculptures, bronzes, and terra-cottas, Persian manuscripts, Chinese sculpture and paintings, and an important collection of old pictures.

Antiques from Breccles Hall

ENVIRONMENT plays an important part in the genuineness of antiques, especially in our days, when there are so many spurious works on the market. One naturally associates an old home with old furniture, and an excellent example of old furniture in the sympathetic atmosphere of an ancient manor is afforded in the old hall of John de Breccles, Attleborough, Norfolk. This old Norman family of De Breccles has, through the slow roll of years, undergone many changes and vicissitudes, and the house, through marriage and other causes, has possessed several different owners. The present structure is a fine Elizabethan mansion, and is one of the few faithful and well-preserved examples of those golden days of architecture. The contents of the hall are no less interesting than the house, and a large collection of fifteenth, sixteenth, and seventeenth century furniture from Breccles Hall has been acquired by Messrs. Oetzmann & Company, Ltd., giving their showrooms in Hampstead Road, where the furniture is on display, an old-world atmosphere. One of the best pieces in the possession of this firm is an old oak refectory table, with carved scroll frieze on baluster supports and stretcher rails. Another rare piece is represented by a beautiful Tudor sideboard in oak. The chairs include one of Jacobean carved oak with rush seat, Queen Anne

carved mahogany chairs, a pair of Chippendale chairs, a Stuart arm-chair, and a chair of the latter period with carved high back and stretcher rail, the panel being in cane-work and the seat in rush. An interesting chest, which came from the dining-room of Breccles Hall, is an antique iron Spanish treasure chest, banded and studded with hasps, and another from the same room is a rare old Jacobean carved oak chest with panels and pilasters, with hinge top, lock and key; while there is also on view a 3 ft. 6 in. old English oak chest with hinged cover. A specimen which recalls the domestic portion of the home of years ago is an old English high-back chair. There is also to be seen an old oak spinning wheel, and one wonders how many delicate hands of beautiful belles of ancient days have touched this useful instrument of leisure hours. Ornaments are represented by a pair of old Delft bottle-necked vases, decorated by rich blue landscapes and figures on white ground. An interesting piece of ware is a 15-in. old Imari circular dish decorated in enamelled colours, representing river scene, tree and foliage, in delicate red, blue, and gold on a white ground. Another fine piece is a Chinese porcelain octagonal soup tureen and cover, decorated with birds and flowers enamelled on white ground with gilt and crimson ornamental border. There are many tables in the collection, and one of interest to artistic people is a highly finished example by Sheraton in satinwood, beautifully inlaid, with two flaps. An interesting variety is afforded by two steel breastplates, a pair of gauntlets and shield, which are fit to adorn any of our fine old English homes. Among other pieces of antique furniture worthy of special mention are an old English oak settee with carved frieze and panelled back, a 3 ft. 3 in. elm oval two-flap table with cow-legs, and a Chippendale settee, which is upholstered in figured tapestry. The pictures include many old oil-paintings, well representing the early English and modern Dutch schools. There are several beautiful copies of old masters, and one of note is a life-size picture of *Venus and Adonis*, after Titian. A portrait of Francis Woodhouse, who one time occupied Breccles Hall, is a fine old painting. Collectors, connoisseurs, and lovers of artistic things are cordially invited by Messrs. Oetzmann & Company to inspect their large collection of antiques and old oak panelling, which have graced the rooms of many of the most ancient and beautiful homes in England.

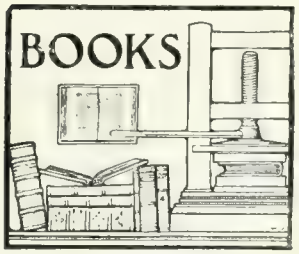


A BUDDHA HEAD AT MESSRS. YAMANAKA'S GALLERIES. FROM THE GROTTO OF LUNG MÊN, IN THE PROVINCE OF HONAN

The Ancient Art of China

THE ancient art of China is adequately represented at Messrs. Yamanaka's Galleries (127, New Bond Street), where a special exhibition of pottery from the Han to the Ming dynasty is now on view. The wares bespeak a high state of civilisation when other Eastern races of men were comparatively savages. An excellent example of the art which prevailed during the Han dynasty (B.C. 206 to A.D. 221) is a vase of unique shape and decoration. Valuable curios of the T'ang dynasty are models of horses and women which were found in the tombs. This dynasty lasted 289 years, and dates from A.D. 618. A beautiful vase in three colours—green, biscuit, and aubergine—belonging to the Ming dynasty is also included in the exhibition. Extraordinary works of art are a pair of candlesticks of the latter period. These candlesticks represent two lions with boys riding on their backs, and are finely modelled and coloured. A Ming bowl of a peculiar colour, which can best be described as a mixture of blue and strawberry, also of this period, is one of the many beautiful curios of the exhibition, while a large Ming vase will attract considerable attention. In pottery all dynasties are represented, including Han, T'ang, Sung, Yüan, and Ming. The great Chow dynasty to the Han dynasty is represented by a number of sacrificial vases. The greenish patinæ bespeak the age of the vessels. The sacrificial vases are delicately decorated with a beautiful scroll design in relief, which showed striking affinity to the Greek key pattern. A number of incense-burners include a pair of vessels shaped into fantastic animals which are decked with turquoise and gold. A water-bowl is another feature of artistic interest, being decorated with interlaced scrolls.

IN THE SALE ROOM



At Messrs. Sotheby's during the last week in February and the first week in March was concluded the sale of the library of that well-known collector, the late Mr. Charles Butler, whose pictures, it will be remembered, were dispersed at Messrs. Christie's rooms in 1911, realising over £70,000. The sale of the library, which comprised over 5,000 lots, has occupied the Wellington Street rooms altogether for 23 days, a grand total of £25,149 being realised.

The portion under review was not marked by any specially notable features, only one lot attaining the dignity of three figures. This was a copy of R. Valturin's *De Re Militari*, 1472, the first book published at Verona, and the first Italian book illustrated by an Italian artist. Containing a few imperfections, it realised £123. For a fifteenth-century MS. on vellum of Terence's *Comedies* £79 was given 59 views of Switzerland, hand-coloured, made £86; and a second issue of the third folio Shakespeare, with the portrait, title and three leaves in facsimile, sold for £38.

Of far greater importance was the sale of the library of the late Mr. A. B. Stewart, which was held at the same rooms on March 16th and 17th, the 582 lots producing over £2,500.

Early on the first day a set of the *Bannatyne Club Publications* sold for £134, while later in the day a Franco-Flemish *Book of Hours*, embellished with 14 full-page miniatures and about 140 smaller decorations, and a copy of the original edition of Holbein's *Portraits*, 1792, made £35 and £26 respectively. On the second day a set of the *Maitland Club Publications* realised £68, and a copy of Pyne's *Royal Residences*, 1819, mor. gilt, £26. The feature of the day, however, was a set of the four *Shakespeare Folios*, which were sold for £1,200. The first folio, which measured 12⅜ in. by 7¾ in., was bound in crushed red morocco by F. Bedford; the second, similarly bound by the same binder, measured 12¾ in. by 8½ in.; and the remaining two, measuring 12¾ in. by 8½ in. and 13¾ in. by 8¾ in. respectively, were uniformly bound by R. de Coverley.

The library of the late Mr. J. Griffith Dearden, which was sold at Messrs. Christie's rooms on March 9th, was chiefly of topographical interest, the following being the more notable lots:—E. W. Eyton's *Antiquities of Shropshire*, 12 vols., hf. calf, 1854-60, £18; Dallaway and Cartwright's *History of the Western Division of Sussex*, 3 vols., mor. ex., 1815-32-30, £23 10s.; Daniell and Ayton's *Picturesque Voyage round Great Britain*, 8 vols. in 4, mor. ex., 1814-25, £57; J. Hodgson's *History of Northumberland*, 7 vols., mor. ex., 1827-58, £10; Lipscombe's *History of Buckingham*, 4 vols., mor. ex., 1847, £10; Dugdale's *Monasticon Anglicanum*, 8 vols., hf. mor., 1846, £13; Hasted's *History of Kent*, 4 vols., cf., 1778-99, £12 10s.; Morant's *History of Essex*, 2 vols., russia gilt, 1768, £10; and Nichol's *History of Leicester*, 4 vols. in 8, hf. mor., 1795-1811, £60.

Several interesting items appeared in a sale held at Messrs. Puttick & Simpson's on the 19th, a first edition of Stevenson's *Father Damien*, 32 pages, 1890, unbound, containing MS. corrections by the author, making £38; a first edition of Meredith's *The Shaving of Shagpat*, 1856, once the property of Thomas Lowe Peacock, junior, going for £19; and Hentzy's *Vues remarquables des Montagnes de la Suisse*, hf. mor., 1785, realising £54.

Various books of note were sold at Messrs. Hodgson's rooms during the month. On the 11th, for instance, a copy of the *Festive Publication to Commemorate the two hundredth Jubilee of the oldest European China Factory—Meissen*, issued in 1910, made £18 15s.; a copy of Lilford's *Birds of the British Isles*, 7 vols., half mor., 1885-97, unfortunately wanting 10 plates, went for £21 10s.; and an interesting collection of 44 pencil and sepia drawings and sketches of *Native Tribes of South Africa*, size averaging about 7 in. by 5 in., sold for £64. At the same rooms, on the 27th, a copy of that scarce American black-letter tract, *The Present State of New-England*, by a merchant of Boston, 1675, with its continuation published in the following year, bound in a folio volume, with about 40 tracts relating to Titus Oates, made £61. Other items included Fletcher's *Of the Russe Common Wealth*, 1591, and Milton's *History of Muscovia*, 1682, in one vol., calf, £25 10s.; Swinburne's *A Century of Roundels*, 1883, orig. cloth, autograph presentation copy, £15 10s.; Sturtevant's *Metalicca*, cf., 1612, £18; and Rowlandson's *Loyal Volunteers of London and Environs*, hf. mor. [1799], £20 10s.



Much interest was aroused at Messrs. Christie's rooms on March 6th by the dispersal of the Gomm collection of old masters, several of the works contained in it being known through having been exhibited in the Royal Academy Winter Exhibitions. *A Fleet at Anchor*, by W. Van de Velde, 30½ in. by 53 in., for instance, which realised £2,625, was exhibited in 1883; so, too, was the *Portrait of a Young Lady*, by F. Bol, 26½ in. by 23 in., for which £2,155 was given. Amongst other notable prices which contributed to the total of £10,269 were:—L. Backhuysen, *The Port of Amsterdam*, signed and dated 1001, 25 in. by 35¼ in., £525; *A Coast Scene*, 25¼ in. by 35½ in., by the same, £525; Rembrandt, *Portrait of an Old Man*, 27½ in. by 22 in., £997 10s.; Samuel Scott, *A View on the Thames at Westminster*, 23½ in. by 44 in., £346 10s.; *A View of Old London Bridge*, 23½ in. by 44 in., by the same, £367 10s.; W. Van de Velde, *Vessels in a Calm*, 14 in. by 16½ in., £630; and *A Stormy Sea*, 14 in. by 16½ in., by the same, £336. From other sources were:—J. E. Listard, *Portrait of Mrs. Ann Fisher*, pastel, 21½ in. by 16¾ in., £273; J. Van Goyen, *Old Buildings near a Pool*, signed and dated 1631, 15½ in. by 20¾ in., £241 10s.; S. Van Ruysdael, *A River Scene*, 17¾ in. by 24 in., £346 10s.; A. Brauwer, *The Interior of a Tavern*, 13 in. by 20 in., £1,974; Sir H. Raeburn, R.A., *Portrait of the Rev. Robert Walker, D.D.*, 29 in. by 24 in., £546; B. Bellotto, *A View of Turin*, 49½ in. by 68 in., £378; Sir Joshua Reynolds, P.R.A., *Portrait of Henrietta Catherine Croft*, engraved by J. Watson and C. Corbutt, 29½ in. by 24½ in., £252; A. Van der Neer, *A River Scene*, 24 in. by 33½ in., £420; four portraits by Sir Joshua Reynolds, *Portrait of Maria Christina, Lady Arundell*, 93 in. by 57 in., £420; *Portrait of Henry, Eighth Baron Arundell*, 93 in. by 57 in., £304 10s.; *Portrait of Mary, Lady Arundell*, 93 in. by 57 in., £525; and a *Portrait of Henry, Seventh Baron Arundell*, 93 in. by 57 in., £304 10s. Though sold as an anonymous property, these four works, which were originally in the collection of Lord Arundell of Wardour, are believed to be the same pictures as those sold from Wardour to the Hon. W. F. B. Massey Mainwaring, and afterwards at Messrs. Robinson & Fisher's on June 21st, 1900, for £11,550.

In the same sale a *Portrait of Miss Dee*, by J. Opie, R.A., 29½ in. by 24½ in., the property of the late Mr. Alfred Bankes, of Wolfeton House, Dorchester, realised £997 10s., and a portrait by Thomas Hudson of *Admiral Charles Watson with his Son*, 93½ in. by 57 in., the property of Sir Alexander Gibbons, Bart., went for £430 10s.

A few items of note appeared at Messrs. Christie's rooms on March 13th, when a collection of pictures and drawings from various sources was dispersed. Two sets of Henry Alken's drawings, the property of Mr. F. Tessier, were offered, a set of six, *The Paces of a Horse*, 8 in. by 11¼ in., making £117 12s., and a set of four, *Steeplechasing*, 10½ in. by 14½ in., going for £115 10s. From an anonymous source came two pastel portraits by J. Russell, R.A., one of *Mrs. Charles Hetherington*, 23½ in. by 17½ in., signed and dated 1799, and the other of *Mrs. Richard Pokehele*, 23½ in. by 17½ in., signed and dated a year later; they realised £157 10s. and £105 respectively. Two other works remain to be mentioned, *La Diseuse de Bonne Aventure*, 28 in. by 36 in., by J. B. Pater, £126; and an oval portrait by Largillière of the *Duchesse de Philaris*, 34 in. by 27 in., £304 10s.

Many interesting works appeared at Messrs. Christie's rooms on the 20th, including several by J. Crawhall, whose work is practically unknown in the sale-room. The day's sale consisted of the pictures and drawings of the late Mr. T. G. Arthur, of Glasgow, and the water-colours of Mr. Richard Martin. It was in the former collection that the Crawhalls appeared, five in number, all being purchased by Scottish dealers for a total of £1,123 10s. They were *Kempton Park*, 12½ in., by 19½ in., £183 15s.; *A Coach and Four*, 11¼ in. by 19½ in., £278 5s.; *Hounds Casting*, 11½ in. by 17 in., £168; *Barnet Fair*, 15¾ in. by 15 in., £325 10s.; *A False Scent* 14½ in. by 10 in., £168. In the Martin collection were, Birket Foster, *A Wayside Cottage*, 9 in. by 13¾ in., £120 15s.; F. Walker, R.A., *The Poultry Yard*, 17½ in. by 11½ in., £210; while notable lots in the Arthur section were, G. Segantini, *Pompejeune*, 20½ in. by 15¼ in., £157 10s.; J. B. C. Corot, *Vue de la Rochelle*, 8¼ in. by 14 in., No. 122 from the Artist's Sale, £220 10s.; H. Daumier, *Bords de la Seine*, 17¼ in. by 21½ in., exhibited at the Glasgow International Exhibition, 1901, £861; L. G. Ricard, *Portrait of a Lady in black dress*, 22½ in. by 19 in., £220 10s.; Lucas Cranach, *Two Portraits of the Elector of Saxony*, 29½ in. by 20 in., £336; A. Cuyp, *Teasing the Goat*, 19¾ in. by 25½ in., £315; C. Engelbrechtsz, *The Adoration of the Magi*, 10¾ in. by 13½ in., £556 10s.; The Master of the Holzhausen Portraits, *Portrait of a Nobleman*, 18¾ in. by 14½ in., £304 10s.; Mierevelt, *Portrait of a Girl*, 23 in. by 19 in., £840; Pier Francesco Fiorentino, *The*

Madonna and Child, 23¼ in. by 16½ in., £315; Filippo Lippi, *The Madonna in Adoration*, 26½ in. by 14 in., £273.

Only one or two items call for notice in the same firm's sale held on March 27th. These are a flower piece by H. Fantin-Latour, 1874, *Dahlias in a blue vase*, 19 in. by 17½ in., £252; Peter Graham, *The Close of Day*, 50 in. by 67 in., exhibited at the Royal Academy in 1896, £420; Sir J. E. Millais, P.R.A., *The Pet Rabbit*, 35½ in. by 27½ in., £399; *Portrait of Mrs. Heugh*, 47 in. by 40½ in., by the same, £346 10s.; and *A Study in Black*, 15½ in. by 12½ in., by J. M. Whistler, £115 10s.

Some excellent prices were realised at Messrs. Dowell's rooms, Edinburgh, on March 7th, at the dispersal of the collection of Mr. D. Galloway, of Dundee. By Wm. M'Taggart, R.S.A., there were, *Whispers of Hope*, 10 in. by 7 in., £136 10s.; *Fishing from the Rocks*, 10 in. by 7 in., £131 10s.; *Crofter Emigrants leaving the West of Scotland*, 11 in. by 7½ in., £262 10s.; *The Wind that Shakes the Barley*, water-colour, 20½ in. by 13 in., £105; *Homeward Bound*, 23½ in. by 17½ in., £273; *Westhaven, Carnoustie*, 35½ in. by 23½ in., £315; *Hawthornden*, 28 in. by 18 in., £420; and *Noontide*, 37 in. by 33 in., £285 10s. Other notable prices were, H. Fantin-Latour, *Flowers*, 13½ in. by 10 in., £204 15s.; L'Hermitte, *Le Calvaire*, pastel, 20 in. by 15½ in., £315; E. A. Hornel, *Water Lilies*, 24½ in. by 29 in., £105; and Josef Israels, *Children of the Sea*, water-colour, 11½ in. by 5½ in., £178 10s.

Engravings

A LARGE and varied collection of etchings was dispersed at Messrs. Christie's rooms on March 12th, including examples of the works of Haden, Whistler, Cameron, Fitton, Bone, and others. Prices, however, were unexceptional, the honours of the day resting with D. Y. Cameron. Of his works, the following might be mentioned:—*On the Meuse*, £69 6s.; *Nôtre Dame, Dinant*, £63; *Dinant*, £78; *The North Porch, Harfleur*, before the plate was reduced in size, £52 10s.; and *Still Waters*, £45 3s. Muirhead Bone was represented by about a dozen examples, the best being *Stirling Castle No. 2*, £32 11s., and *Culross Roofs*, £37 16s.; while the chief etching by Whistler was *Fleur-des-lys Passage*, £32 11s. A number of Sydney E. Wilson's engravings in colour were also sold, a proof of *Nina* making £39 18s., and one of *Lady Smythe and Children* £25 4s.

At the same rooms earlier in the month several Morland subjects appeared, amongst them being *The Story of Lætitia*, by J. R. Smith, the set of six in colour, £210; *The Public House Door*, by W. Ward, also in colour, £102 18s.; and *The Thatcher*, by the same, £120 15s.

Etchings formed the major portion of the sale held at Messrs. Sotheby's on March 6th, but only one item calls for record, a third state of *The Mosque Door*, on Japanese paper, by D. Y. Cameron, before the light touches the niche above the doorway, which made £70. At the same rooms on March 27th an open letter proof of C. Turner's fine mezzotint of *Lord Newton*, after Sir Henry Raeburn, went for £120; and on the 12th the celebrated series of twenty-five etchings, *Etudes à l'Eau Forte*, by Sir F. Seymour Haden, separately mounted, and five smaller, mounted as vignettes on the descriptive letterpress, with the title, etc., in a portfolio as published, realised £190.

A fine impression of that excessively rare Baxter print, *The Launch of the Trafalgar*, appeared at Messrs. Puttick & Simpson's rooms on March 26th, realising £46; and at the same rooms on the following day a fine proof in colours of H. Ryall's aquatint, *The West-acre Stag Hounds*, after F. C. Turner, went for £77 14s.

The Ashburnham Silver

THE sale at Christie's on March 24th brought before the public eye one of the most ancient of English families, and part of their family treasures. A great deal was written in the papers at the time of the sale, and it would only be waste of time to again go over the ground so "harrowed" by the press and its agents.

It may be of interest, however, to glance at the family itself, and to see how it is historically so striking, and how it is allied by marriage to other famous families.

To commence with, the Ashburnham family have always been most closely connected with the county of Sussex. The first authentic record, however, that we find is connected with the neighbouring county of Kent. Francis Thynne, writing at the time of Elizabeth, states that "Bertram Ashburnham, a baron of Kent, was Constable of Dover Castle in 1066, which Bertram was beheaded by William the Conqueror, because he did so valiantly defend the same against the Duke of Normandy." Whom this Bertram married, or when he died, are unrecorded. The next member of the family of whom we have record is Reginald de Hesseburneham, and this record is in connection with some land which he gave to the Church of St. Martin at Battle. The original grant is, I believe, still in the possession of the Earl of Ashburnham.

It would be most interesting to trace how the Ashburnhams fared at the battle of Senlac!

The early Ashburnhams were not only the patrons and supporters of the Church of St. Martin at Battle, but also of the monks at Robertsbridge, which hamlet stands between Battle and the present modern town of Hastings.

Sir John Esburnham (*temp.* Edward I.) is the first member of the family who appears on the roll of arms as bearing the family arms, viz., gules, a fesse between six mullets argent. His son, John Esburnham, was sheriff of the counties of Surrey and Sussex in the 19th year of Richard II., and in the two following years was parliamentary representative for the county.

All these members are too early in date for us to have nowadays any of their personal belongings, the earliest of which, in the silver, is the Gothic hour-glass salt and cover, of the year 1508 (the last of Henry VII.), which realised £5,600.

This was brought into the Ashburnham family on the occasion of the marriage of John Ashburnham of Ashburnham (the 13th Ashburnham in direct descent) and Lora, daughter and co-heiress of Thomas Berkeley, of Aram, Hants. This fact is proved by the decoration of the salt itself, for to the body and cover of the salt are applied twenty-one representations of the Berkeley badge, *i.e.*, a mermaid holding in her dexter hand a mirror, and in her sinister a comb.

Very little is known about badges despite the fact that during the Plantagenet and Tudor periods their use was possibly more common than that of the "arms" or "crest" of the family. The *Badge* must not be confused with the *Crest*, the latter forming part of the grant of arms, whereas the former was a means of identifying a feudal lord and his retainers when their features were hidden by their protective arms, etc. Badges were frequently, however, registered as crests, but in the case of the Berkeleys this does not appear to be the case, their crest being a mitre.

The Berkeleys themselves are of most ancient descent, and in the church of Wotton-under-Edge, Glos., there is a monumental effigy of Thomas, Lord Berkeley (d. 1417), and over the camail of his basci-net he wears his family's private collar, composed of mermaids.

During the reigns of Henry VIII., Edward VI., Mary, Elizabeth, and James I., besides being parlia-mentary representatives and knights, the Ashburnhams do not appear to have taken any very important part in the affairs of the Crown or nation, and it is not until the time of Charles I. that the Ashburnhams brought their powers to play, and that in the endeavour to keep that unhappy sovereign upon the throne and to prevent his untimely end.

John Ashburnham of Ashburnham was one of the grooms of the bedchamber to Charles I., and M.P. for Hastings in 1640. After his defeat at Naseby by Fairfax and Cromwell in 1645, Charles I. went to Oxford, but in the following year the town was besieged by the Parliamentary troops, and Charles quitted it in order to join the Scots' camp at Newark. It was on this occasion that "Mr. Ashburnham" was his only attendant, and the only person, except a clergyman, Dr. Hudson, who acted as his guide.

On his arrival in the Scotch camp, Charles sur-rendered himself into their hands, a confidence which was most disgracefully rewarded, for the Scotch actually *sold* Charles to the English parliament. The parliament handed their royal prisoner over to the Army, and at their hands he was much more liberally treated than he had been by either the Parliament or the Scotch.

On October 4th, 1647, Charles I. was removed to Hampton Court, which had been prepared for his reception. Here Charles remained for a short period in comparative ease and dignity. He dined in the Presence Chamber, and it is recorded that after dinner was over, any gentleman who wished was admitted to kiss his hand. Amongst these was John Evelyn, the diarist, and citizens flocked from London for the purpose. Even Mr. John Ashburnham and Sir John Berkeley, who had been voted delinquents by Parliament, and who were consequently obliged to seek safety abroad, were allowed to return, and took up their residence at Hampton Court itself, so as to be constantly in attendance on His Majesty. (It is interesting to note that four generations after the marriage of John and Lora, the families of Ashburnham and Berkeley were on terms of the greatest intimacy.)

Cromwell frequently visited Charles during his cap-tivity at Hampton Court, and it was John Ashburnham who introduced to his master Mrs. Cromwell. Charles afterwards entertained Mesdames Cromwell, Ireton, and Whalley to dinner.

Mrs. Whalley was the wife of Col. Whalley, Charles's custodian, to whom he (Charles) had pledged his word that he would not attempt an escape without giving him formal notice and withdrawing his promise to remain within the precincts of the palace. Our hero, John Ashburnham, was selected to inform Col. Whalley that the king would no longer consider himself bound to his engagement. As a result of this, Ashburnham was banished from the palace. Charles was now left with one attendant, "Mr. Legge," and as he was now no longer under any obligation to his custodian, he set about devising schemes for his escape.

To bring about such an end, Charles sent Mr. Legge to confer with Ashburnham (who was lingering in the neighbourhood, and who had taken a house

at Ditton), he in his turn communicating with Sir John Berkeley on the subject. The outcome of such consultation was that a secret interview was to take place one evening between Charles, Ashburnham and Berkeley in the Long Gallery. This actually did happen on November 10th. At this famous interview the question that naturally cropped up was, if Charles succeeded in escaping, where was he to go? Charles himself was in favour of going abroad, but this scheme was abandoned because there would be no time in which to obtain a boat. The Isle of Wight was finally decided upon. Charles eventually escaped with Ashburnham and Berkeley, and went in the direction of Oatlands for Southampton.

At the time when Charles's escape was being discussed by Parliament, Charles himself arrived in the Isle of Wight, and surrendered himself to Colonel Hammond, the Governor of the island, and was lodged in Carisbrook Castle as prisoner of the state.

John Ashburnham was committed to the Tower by Cromwell, where he remained until the Protector's death in 1659.

Pepys in his diary mentions Mr. Ashburnham, whom he met at a dinner at the house of Alderman Francis Meynell, goldsmith and banker of London; this was in September, 1662.

John Ashburnham of Ashburnham married Frances, daughter of William Holland, of Westburton, by whom he had a son, William (who married the Hon. Elizabeth Poulett, daughter of John, 1st Lord Poulett). He married, secondly, Elizabeth Kenn, daughter of Christopher Kenn, of Kenn, Somerset. His son William died during his father's lifetime (in 1665), and on John's death, in 1671, the estates passed to the grandson John (born 1655).

After the salt already referred to, the earliest piece of silver in the Ashburnham collection is a Charles II. tazza, 36 oz. 3 dwt., bearing the London hall-mark of the year 1661, which sold for 135s. an oz. The border of the tazza is embossed and chased with large animals and flowers in the taste prevalent at that period. The chief interest of the piece, however, lies in the engraving. In the centre of the tazza are seen, finely engraved, two coats of arms. That on the left is of the College of Physicians, and that on the right (a cross potent) is possibly that of one of the presidents of the college, but it cannot at present be traced. Further, how this piece came into the Ashburnham family (otherwise than by purchase) cannot be ascertained in the light of our present knowledge.

The piece may have belonged to either John, his son William, or grandson John. It seems most probable that it originally belonged to the last-mentioned of the three, for in the collection are a Charles II. vase and cover, 57 oz. 6 dwt. (28os. per oz.), and a pair of Charles II. bottles and stoppers, 76 oz. 10 dwt. (76os. per oz.), bearing the London hall-mark for 1675. These must obviously have belonged to John, 1st Baron Ashburnham (b. 1655, d. 1709), for his father, William, died in 1665, and his grandfather, John, died in 1671. The pieces must have been made for the 1st Baron while he was yet single; he did not marry until 1677 (two years later), when he married Bridget, daughter of William Vaughan, of Porthamel, co. Brecon.

After his marriage, John Ashburnham acquired two tazze made in 1686, 46 oz. 19 dwt. (110s. per oz.), and which are most unusually repoussé and chased with Jupiter, Juno, and other mythological deities resting upon clouds.

The only other piece of silver of the time of Charles II. engraved with arms is a tazza, 26 oz. (115s. per oz.), of the usual "large animal and flower" type, made in 1667, and engraved with the Ashburnham arms (*i.e.*, those of the same John Ashburnham, 1st Baron, before his marriage).

John had three sons—William (born 1679), John (born 1687), and Bertram. He died in 1709, and was succeeded by his eldest son, William, 2nd Baron Ashburnham, who married Catherine, daughter and sole heiress of Thomas Taylor, of Clapham, co. Bedford. The second baron died in the following year—1710—and the estate passed to his brother John, who became 3rd Baron and 1st Earl Ashburnham.

In 1710 John, 3rd Baron and 1st Earl, married Mary, daughter of James, 2nd Duke of Ormond, K.G. This lady died in 1712 without issue, and in 1714 John married Henrietta, widow of the 4th Earl of Anglesey and daughter of the 9th Earl of Derby. By this lady he had an only daughter, Henrietta, who died unmarried. His lordship's second wife died in 1718, and he married, thirdly, Lady Jemima Grey, daughter and co-heir of Henry, Duke of Kent. By this lady he had an heir, John, who succeeded his father on his death in 1736.

In 1756 John, 2nd Earl Ashburnham, married Elizabeth Crowley, and this marriage brought a quantity of fine plate into the family. Elizabeth Crowley was the daughter of John Crowley, of Barking, and granddaughter of Sir Ambrose Crowley, Lord Mayor of London.

Sir Ambrose Crowley had his arms granted him on becoming a sheriff of London in 1706.

One of the most important items thus brought into the Ashburnham family is a fine silver-gilt toilet service by Benjamin Pyne, 1718. The service

comprises three oblong toilet boxes, four circular ditto, a pair of square scent bottles, a pair of table candlesticks, a pair of circular two-handled bowls and covers, a pair of circular tazze, a rosewater ewer and dish (the former two years earlier than the remainder of the service, and made by William Lukin), a pair of snuffers and tray, two brush backs, and a toilet mirror. Each piece is engraved with the arms of Crowley impaling Gascoigne. It realised £6,100.

Another unusual piece from the same source is a large oval wine cistern by Gabriel Sleath, 1720, 667 oz., which is engraved in the centre of the bowl with the same coat of arms, and which made 58s. per oz. On the occasion of the marriage in 1756 another important piece of plate was added to the collection. This took the form of a centrepiece, which is rendered the more interesting on account of its maker, Nicholas Sprimont. The piece itself bears the London hall-mark for 1747, weighs 513 oz., and made 12s. an oz.

Nicholas Sprimont's profession was originally that of a silversmith. He worked in Compton Street, Soho, but gave up the profession on his appointment as manager of the Chelsea china factory about 1750. In 1757 his health broke down, and he was obliged to retire from the business, after having made a considerable fortune from it.

On each side of the base of the centrepiece are engraved the arms of John, 2nd Earl, and his wife, Elizabeth Crowley, and as the latter are not "impaled" but are in a "shield of pretence," it shows that the earl had married an heiress in her own right. Prior to his marriage John, 2nd Earl, added at least one important item to the family treasures. This is an oval pierced bread basket, made by Isaac Duke in 1746, 83 oz. 2 dwt., in the style associated with the name of the famous silversmith, Paul Lamerie. The basket is engraved in the centre with the Ashburnham arms, unimpaled. This is accounted for by reason of the facts that John's father died in 1736 and John remained single until 1756. It made 90s. per oz.

John, 2nd Earl Ashburnham, died in 1812, and was succeeded by his son George, who was born in 1760. George, 3rd Earl, married, firstly, Lady Sophia Thynne (who died 1791), the daughter of the 1st Marquess of Bath; and secondly, Lady Charlotte Percy, sister of George, 5th Duke of Northumberland. This lady died in 1862.

It must have been Lady Charlotte Percy who brought into the Ashburnham family the fine pair of jardinieres made by William Lukin in 1716, 245 oz. 12 dwt. These jardinieres are chased with the arms of Sir Robert Walpole, 1st Earl of Orford, and his wife, Catherine Shorter, daughter of John Shorter, son of Sir John Shorter, Lord Mayor of London. They made 300s. an oz.

It will be remembered that Sir Robert Walpole was the celebrated Prime Minister of George I. and George II. By his wife Catherine, Sir Robert had three sons and two daughters – Robert, Edward, Horace, Katherine and Mary. On his death in 1745 he was succeeded by his son Robert as 2nd Earl Orford; Robert married Margaret, daughter of Samuel Rolle, of Heanton, Devon. On his death in 1751 he was succeeded by his only son, George, as 3rd Earl Orford, who died in 1791 without issue. On his demise, the estate reverted to his uncle Horace (Sir Robert Walpole's third son, b. 1717, d. 1797, the second son Edward already being dead). Horace died unmarried, and so the whole of the estate passed to the only surviving member of the family—Katherine, the youngest daughter of Sir Robert Walpole. Katherine married George, 3rd Earl Cholmondeley.

By intermarriage the jardinieres descended to Lady Charlotte Percy, who brought them into the Ashburnham family in 1795, in whose possession the pieces have since remained. Lady Charlotte died in 1862, her husband having died in 1830.

By his second marriage, George, 3rd Earl, had a son Bertram, afterwards 4th Earl, and it was he who collected the famous Ashburnham library, and who bought most of the fine foreign plate now in the collection.

Furniture, China, etc.

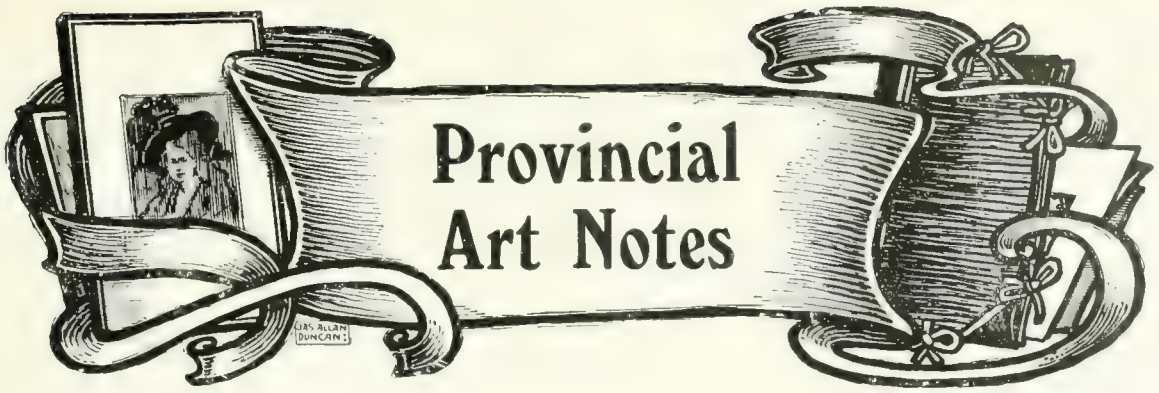
Good prices were realised at the sale of the collection of Mr. J. G. Mortlock, which was dispersed at Messrs. Christie's rooms on March 11th. Part of a service made by Messrs. Mortlock in 1810 for H.R.H. the Duke of Clarence brought £178 10s.; twelve Swansea plates, with impressed mark, realised £96 12s.; and two Nantgarw oval dishes went for £49 7s. The collection of 183 lots produced £2,771. On the 16th Messrs. Christie commenced a four-day dispersal of Mr. Alfred Trapnell's collection, whose collection of Bristol porcelain was sold for a large sum some time ago. On the opening day prices were not notable, the chief lots being a brown agate cup and cover mounted with gold borders, and another formed as an owl, the body being a carved cocoanut, German late 16th century, each of which made £120 15s. Nothing of importance appeared on the second day, but on the following day a French 14th century wing from a diptych made £110 5s., while on the concluding day a slipware tyg and cover, inscribed "Joseph Hugheson 1690," 9½ in. diameter, realised £189.



STAFFORDSHIRE JUG WITH ORNAMENTS IN RELIEF, COLOURED

BETHNAL GREEN MUSEUM. FROM G. W. & L. A. RHEAD'S "STAFFORDSHIRE POTS AND POTTERS"

Hutchinson & Co.



New Art Gallery for Manchester

"THE building of the Art Gallery and Library on the Piccadilly site would really not add to the rates," said Mr. Johnson, who has been a member of the Manchester City Council for eleven years. "A sum of £163,415 stood to the credit of the Libraries Committee, and it will now amount to about £170,000. There is likewise due to the Committee £20,000 for the portion of the King Street site used for the widening of Cross Street, making a total of £190,000. This will continue to increase till required to meet the cost of the new building. There is also the site of the Art Gallery, a property which was a gift to the city by the Royal Manchester Institution. This has been estimated at £90,000, so that £280,000 is available without reckoning further interest accruing on the sum in the possession of the Libraries Committee. We have therefore £30,000," said Mr. Johnson, "above and beyond the estimate for the new Art Gallery and Library at Piccadilly, plans for which have already been accepted by the City Council."

Ulster Arts Club

A CORRESPONDENT to an Irish contemporary recently suggested that two of the pictures at present hanging in the Ulster Arts Club Exhibition should be bought for Belfast's permanent collection. "There are several local artists," he writes, "men who are at present only making their way, whose work is of considerable charm and value." The two pictures referred to are No. 30, *The White Rocks*, by Mr. F. W. Hull, and No. 27, *The Bridge*, by Mr. Stoupe.

Stafford School of Art

THE Headmaster of the Stafford Municipal School of Art, at the annual distribution of prizes to students, reported that there were 158 students now on the register. The attendance had been unusually well maintained. Reference was made to the achievements of Miss Adrienne Mason, one of the students. There were probably many people in Stafford, observed the Principal, who did not realise the scope and variety of the work taught at the school. They had not only classes for all kinds of drawing and painting, but also for such crafts and industries as wood and stone carving, painting and decorating, metal-working, weaving, and designing advertisements.

North Staffordshire Arts Society

A WORTHY referring to the annual exhibition of the North Staffordshire Arts Society, held at Stoke Town Hall, very properly observes: "Most of the exhibitors are obviously on the right track, and, seeing this little show year after year, one is able to notice with gratification the artistic development of younger members—surely a good sign for the future. The wonder is," he continues, "that the membership of the society is not infinitely larger in a district that is so professedly artistic." In the exhibition there were sections for oil and water-colour painting, black-and-white work, pottery, metal-work, sculpture, and every branch of craftsmanship.

Aberdeen Art Gallery Lecture

PROFESSOR GRIERSON, who presided at the last of the season's series of art lectures promoted by the Aberdeen Art Gallery Lectures Committee, said that "last year the Rt. Hon. Robert Farquharson, of Finzean, had taken occasion to criticise Aberdeen as being backward in regard to art, but he (the Professor) was not inclined to accept the criticism, believing that Aberdeen occupied an advanced position." He advocated the establishment of a course of art lectures with special reference to technique—"a knowledge of which," he said, "was of as much importance to the public as to artists and art students themselves." The lecturer was the Rev. Lucking Tavener, who dealt with the chief biographical and artistic features of the life of John Pettie, R.A. Through the influence and at the expense of Mr. James Murray, Glenburnie Park, chairman of the Aberdeen Art Gallery Committee, artistically tinted photographic slides of the best and most representative of Pettie's pictures were used to illustrate the lecture.

Mr. Forbes's Work at the Leeds Arts Club

CARICATURES of Sir George Askwith, the Archbishop of York, Herr Nikisch, and Mr. Justice Scrutton are interesting features at an exhibition at the Leeds Arts Club of the work of Mr. Ernest Forbes. The exhibition numbers about fifty works, and includes two oil-paintings worthy of special mention, *From the Hill-top* and *Sunshine and Rain*.

Laing Art Gallery, Newcastle

AMONG the pictures by Tom Mostyn on view at the Laing Art Gallery, Newcastle, is *Christ in the Wilderness*, referring to which the Rev. Mark Fletcher, Vicar of Longbenton, writes: "The expression on the face, eyes fixed and looking straight onward, hands clenched, the features rather different to most of the representations of Christ, and the solemn loneliness of the Saviour of men, all tend to mark out the picture as one pregnant with meaning and teaching."

Liverpool Biological Society

"CLONMACNOIS had influenced the scholars and religious men of Ireland long before England had emerged from barbarism; but after a lengthy career, beset with vicissitudes, the beneficial work of Clonmacnois ceased in 1552, when the monastery was ruined by English invaders," said Professor R. A. Macalister, M.A., F.S.A. (Professor of Celtic Archæology, University College, Dublin), in a lecture before the members of the Liverpool Biological Society. "The only surviving record of the monastery," said the Professor, "was one of its bells, which still hung and still rang in the church of St. Mary, Athlone, twelve miles away from Clonmacnois."

Liverpool Artists' Club

THE president (Mr. R. E. Morrison) of the Liverpool Artists' Club gave an "at home" to the members of the institution at the rooms of the club. The general arrangements were under the management of Dr. J. Lyon, Mus. Doc., and Mr. J. Ford Jones was responsible for a simple but effective design of the programme.

Edinburgh College of Art

AT the presentation of the diplomas won by students of the Edinburgh College of Art, held in the Sculpture Hall of the College, Mr. Morley Fletcher said that of their total of 939 students last session, 584 were in definite employment at some profession or trade for which they needed further study and training. The College had two distinct sides to its work—special and general training in art. In the past year thirty appointments as art teachers had been gained by diploma students of the College. At the annual competition of the Master Painters' Association of Scotland, held at Galashiels, the trade class of the College gained 11 prizes and the gold medal for the best collection of work by any apprentice in Scotland.

Spanish Art at Brighton Municipal Galleries

IT is announced that Señor Don Alphonso Merry Del Val has consented to perform the opening ceremony of an exhibition of modern Spanish art at the Brighton Municipal Galleries on the 25th of this month. The pictures are being chosen by a committee in Madrid, of which Señor Serolla is president.

Glasgow Art Club

A SUCCESSFUL concert in connection with the joint exhibition of the Royal Scottish Society of Painters in Water-Colours and the Glasgow Art Club was given recently in the M'Lellan Galleries, Glasgow, under the direction of Mr. Philip Halstead.

The late J. Campbell Noble, R.S.A.

HIGHLAND landscapes, Fifeshire waterways, and scenes from Italy and Holland were the subjects represented in a collection of pictures by the late J. Campbell Noble, R.S.A., at an exhibition of this well-known Scottish landscape painter's work in the Central Galleries, West Nile Street, Glasgow.

Hull Art Gallery Lecture

MR. PROCTER, the Hull Art Gallery curator, dealing with the mythological story of *Ulysses and the Syrens*, said that "in the Manchester Art Gallery there was a version by Etty depicting the syrens on their island with the skulls and bones of previous victims lying about. The story gives tremendous scope to the imaginative faculties of the artists, because no two men in reading the story would conjure up the same mental vision. Mr. Draper,' he remarked, "was quite original in giving one of the syrens the body of a fish and a tail like that of a mermaid."

Yorkshire Philosophical Society

DR. HOOD, Mr. H. Miles, Lieut.-Col. A. G. Master, Mr. David Wilson, Miss Blenkhorn, and Mr. William Walker were elected members at the ordinary monthly meeting of the Yorkshire Philosophical Society at the Museum, York, when Mr. Malcolm Spence presided. Mr. Kirby, curator of the exhibition at York, gave a lecture on George Morland, who, he said, was the third generation of

an artistic family. Morland's mother was a French lady, and was an artist of sufficient skill to exhibit in the Royal Academy in 1785. — An illustrated *Life of George Morland*, by J. T. Herbert Baily, is one of the special numbers published by THE CONNOISSEUR.

Miss Chaplin's Bequest to Rochester

MISS ROSAMOND CHAPLIN has notified the Rochester Town Council that she desires to bequeath to the city her collection of pictures, furniture, works of art, curios, and jewels, and to provide funds, if necessary, for building an extension of the Municipal Museum for the reception of the collection.

Birkenhead Art Gallery Exhibition

A FEATURE of the Birkenhead Museum and Art Gallery Spring Exhibition of Pictures, opened by the Mayor (Mr. J. Moon), was three beautiful posters (9 feet by 5 feet) executed by Mr. A. E. Brockbank, Mr. Henry Carr, and Mr. David C. Jenkins. Mr. W. C. Penn showed a fine study of an old woman, *The Eighty-second Year.*

Halifax Technical College

"HALIFAX, by tradition and historic industrial associations, was the chief centre of carpet and tapestry manufacturing in the North, and, as such, it was immediately concerned with educational work as it affected textile and art culture," said Mr. Roberts Beaumont in a lecture on the study of decorative woven design, delivered after inspecting the spinning and weaving classes at the Halifax Technical College. Helpful inspiration and buoyancy of invention were to be found in such textures as were produced by the art weavers of Florence, Venice, and Milan during the Renaissance.

Bradford Arts Club

MR. J. E. BARTON, headmaster of the Wakefield Grammar School, in a lecture on "Romantic Movements" before the members of the Bradford Arts Club, said that "the tendency of modern thought and criticism was definitely romantic. In painting there were new and ever newer schools of advanced expression, of the search after more subtle forms of beauty; so that the unsophisticated person was afraid to admire anything that seemed admirable and at first sight patently beautiful. One of the faults of the present romantic tendency was that poets and painters sought only to express themselves, and forgot their public."

Sheffield School of Art

MR. WILLIAM BURTON, M.A., F.C.S., chairman of the Joint Committee of Pottery Manufacturers of Great Britain, distributed the prizes of the Sheffield Technical School of Art in the Firth Hall of the University, and gave an excellent address on "Tradition and Modern Craftsmanship."

Home Arts and Industries Exhibition at Stone

THE 19th Exhibition of the Trentham Rural Deanery Home Arts and Industries Society was held in the Town Hall, Stone, for the parishes of Aston, Barlaston, Blurton, Butterton, Fulford, Hanchurch, Handford, Milwich, Oulton, Sandon, Standon, Stone, Tittensor, Trentham, and Trent Vale. The objects of this worthy society is to encourage home occupations, which may keep people of all ages and classes happily and profitably employed, to revive old handicrafts which once flourished in England, and to make the possessors of art knowledge and culture to impart their gift to others. The president of the society is the Countess of Harrowby, and the chairman the Rev. T. Leonard Palmer.

Nottingham Camera Club

FOR the last twelve years the Camera Club attached to the Nottingham Mechanics' Institution have held an annual exhibition of the work of their members, and the collections of excellent photographic pictures displayed at the Mechanics' New Hall this year have attained a high level, though the number of prints (250) is slightly below the total of last year. The judge, Mr. B. Cox (Lincoln), declared that it had provided him with the most difficult task he had ever had, and that he had never seen a better number of landscape pictures from one club. Mr. T. Ward (Deputy Mayor of Nottingham) opened the exhibition.

The West of England Academy

THE adopted daughter of Lord Winterstoke, Miss Stancomb Wills, has given £10,000, balance of £20,000 expended in improving the West of England Academy at Bristol, on that institution becoming, by Royal command, an art centre for the West. Recently Miss Wills spent a similar amount in building a new wing to Bristol Grammar School, in memory of Lord Winterstoke; and other members of the Wills family have, in twelve months, given £200,000 to Bristol University.

A Cardiff Exhibition

THE excellent exhibition of pictures by Miss Margaret Lindsay Williams at 131, Queen Street, Cardiff, has attracted considerable local attention. The paintings include *Pæstum*, from the original at the National Museum, Naples; *The Bay of Naples and Vesuvius from Posilipo*, and *The Arch of Titus, Rome*.

Shortlands Extension Lecture

UNDER the auspices of the Shortlands University Extension Society, Mr. Horsburgh traced the history of the classical revival in literature and art during the Renaissance. He remarked that Botticelli had no passion for the ancient world, and the life of Florence was too strongly individual for the classical revival to reach its highest level there. A close study of the antique characterised the school of Francesco Squarcione.

The Margate Cannon

MR. J. LANDFEAR LUCAS, of the Spectacle-makers' Company, writing to a Sunday journal, states that at the western extremity of what is probably the most popular summer playground in England, namely, the Fort at Margate, there stands an old iron muzzle-loading Russian cannon, and upon the stone base is carved the following: "A trophy from Sebastopol. Presented to the borough of Margate by the Secretary at War, A.D. 1858. George Yeates Hunter, Mayor." It would be of interest to ascertain the origin of the quaint form of words used to describe the minister. A Secretary of State for War was first appointed in 1794, the control of the Land Forces of the Crown having been previously exercised by a Secretary at War, who was responsible to Parliament through the Home Secretary. At the date of the gift of the cannon to Margate, therefore, the title of Secretary at War would appear to have been already obsolete.

Birmingham Corporation Art Gallery

LADY JEKYLL, the wife of Colonel Sir Herbert Jekyll, K.C.M.G., is the daughter of the late William Graham, M.P. for Glasgow, who was a well-known collector and connoisseur, and for many years one of the trustees of the National Gallery. Mr. Graham, who was an admirer of the works of the pre-Raphaelite Brotherhood, was a sincere and helpful friend of Rossetti, to whom he gave many commissions. Lady Jekyll has generously lent her collection, which is chiefly representative of the early Italian schools of painting, to the Birmingham Corporation Art Gallery. The works occupy one of the long walls in Room No. X. of the Feeney Galleries.

Huddersfield Art Society

THE twenty-second annual exhibition of the Huddersfield Art Society was recently opened. The 160 pictures and other works of art were ably arranged and hung by Mr. Frank Dean. The paintings included *Chee Valley*, by Mr. W. A. Beevers; *Mold-green from Almondbury Bank*, by Mr. John Pearson; and two powerful sketches by Archdeacon Norris.

Lecture at University of Leeds

"PRESENT-DAY TENDENCIES IN ART" was the title of Mr. J. Currie's lecture at the University of Leeds. He remarked that we were living in a time of experiment and change, and fashions succeeded each other so rapidly that in a few weeks' time he might be regarded as an old-fashioned academician. Each period had some sort of splendid mania, and we had our mania now. Whatever form its development took, it was its nature to ignore schools, dogmas, and parties. Liberty was its law and originality its rule.

Ayr Art Exhibition

MR. T. W. M'INTYRE, of Sorn Castle, opened the Ayr Art Exhibition, promoted by the Ayr Sketch Club and the Carnegie Library Committee. Mr. M'Intyre said that "he quite agreed with the suggestion that Ayr should have an annual exhibition. With reference to a loan collection, the county of Ayr was undoubtedly rich in rare specimens of both ancient and modern art, and he thought it would be a good thing for the town and county to have occasional loan collections. Ayrshire already had numerous men who had become conspicuous in Scottish art, notably Thomson of Duddingston, John Wilson, James Carr, and George Houston. It was for a club such as theirs," observed Mr. M'Intyre, "to find out some of the young geniuses so that they would be an honour to the town and county of Ayr."

Eastbourne Art Exhibition

THE Rev. J. Salwey, Vicar of St. John's, opened the Eastbourne Art and Industry Exhibition. There were 1,388 entries, and the amateur exhibitors showed an increase from 733 to 962. The judges announced the standard of the exhibits as quite good. In oils (figure) Mr. Godfrey Merry took premier honours among the professionals, and Miss J. Doughty gained a second among the amateurs, while Miss D. M. Nicholls secured a first for amateurs in landscape painting. Miss E. Archer, Hampden Park, took a second for a pair of pictures, and Miss V. Horton won a first for still-life.



Staffordshire Pottery

By C. Vernon

In this age, fraught with political situations which have entered, what one might term, the wonder-world of the sensational, there is evinced on all sides—and this is remarkable at first sight—a revival of the arts and crafts of this country. Never in the history of this Empire has learning taken, numerically, such a mastery over men's minds as in these our days. But history repeats itself, the chroniclers have stated, and, though this repetition of past events can be recognised in certain happenings of to-day, it is a development of minor movements into major movements. It is peculiar how turbulent times have mothered the arts, and, in some instances, the crafts. Heine brilliantly pointed out how the arts flourished in the unsettled days of King Charles. Upon the progress of an art depend the lives of many thousands of people, observed a thinker, and the truth of this statement is fully proved when one considers the work of the splendid toilers in the six towns of Staffordshire. There is no industry—and industry is a poor word to convey so much—which surpasses that of the potter; for the products of his labours are both utilitarian and artistic, and art is only really ideal when it is hand-in-hand with use. Art and utility! Could there possibly be conceived a happier combination? Though England's position in painting has often been adversely criticised, her pre-eminence in modern ceramic ware has never been questioned. There is a delicate beauty about the potter's work of our day—a delicacy which has a touch of *finesse* and simplicity, which is the keynote of all art. In reviewing a number of showrooms of china and porcelain recently, a connoisseur was struck with the rich, and, it must be remarked, not vulgar, colouring of the decorative work on the wares, each piece of which was elegantly and artistically treated. This, no doubt, accounts for the fact published in the April issue of THE CONNOISSEUR for 1913. "The richest and most cultivated classes of the five continents dine off English china, drink their tea or coffee from English cups, and indulge in the refinements or necessities of the toilet from English-made utensils."



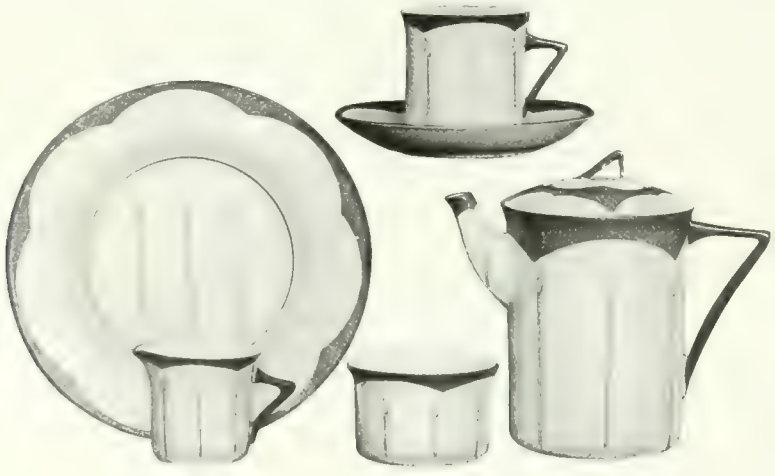
HAND-PAINTED LOSOL WARE VASE AND COVER BY MESSRS. KEELING AND SON



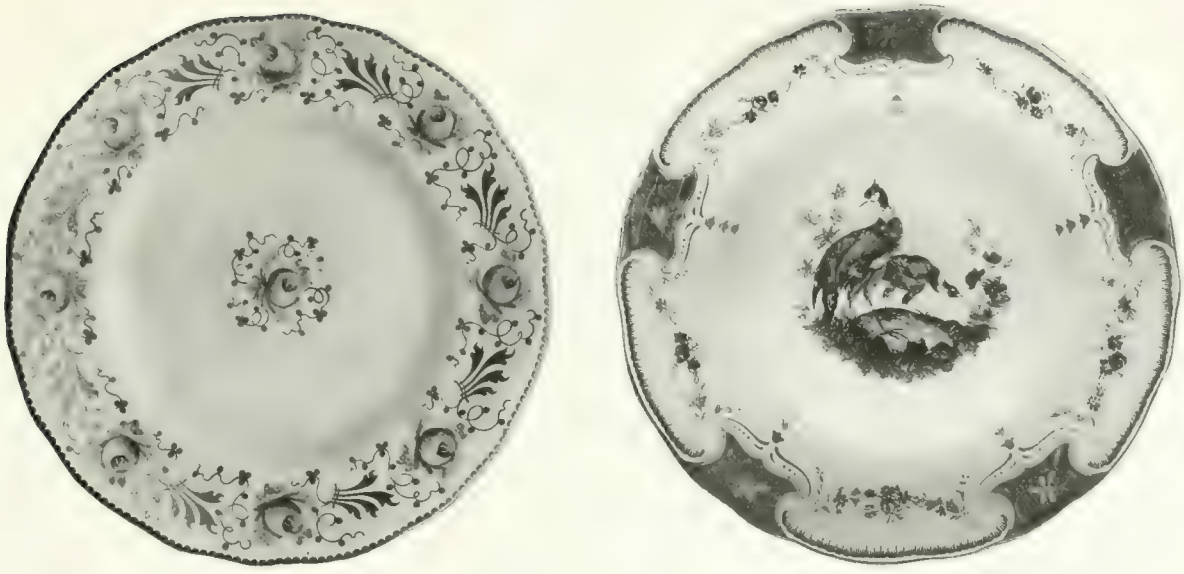
FOLEY CHINA BY E. BRAIN AND CO., FENTON

Messrs. Ridgways' is an old-established firm, being founded by the great-grandfather of the senior partners of the present firm in 1792. Their wares are too well known to need any "bush," though, on artistic grounds, reference should be made to the recent developments at Bedford Works, Stoke-on-Trent. One of these developments is the reproduction of the "Warwick" vase, so called after the name of its owner. This unique specimen of ancient art was first reproduced by Messrs. Ridgways many years ago, and is now being reproduced from the original models in sea-green and pure white bodies, relieved by gold tracings, and is made in five sizes. Messrs. Ridgways make large use of coloured bodies and slip painted processes, and have produced some charming effects in their "Royal Green" and "Stella Maris" and "Albano" wares. Among their successful creations are "Coaching Days," "Royal Vistas," "St. Albans," "R.A.," "Old England," and "Ridgford" wares. Their Windsor festoon is a fine example of printed pattern, and amongst old enamelled patterns "Anglesey" commands admiration.

The process of glazing and colouring which makes the colouring permanent is one of those difficulties which, after years of labour, has been successful. This achievement is instanced in the work which emanates from Mr. Moorcroft, of Burslem. An idea of the rich colouring of the ware can be gathered from the coloured plate which appears in this issue. The centre vase, as can be seen in the illustration, is companion to the bowl, which is entirely covered with a conventional design of pansies, while the vase itself is embellished with a floral decoration on a cream ground, in keeping with the bowl. The vases on



FOLEY CHINA BY E. BRAIN AND CO., FENTON



TWO DESSERT PLATES BY MESSRS. GRAY

each side are entirely different in shape, colour, and decoration. The cup-shaped vessel on the left displays this firm's ability in embellishing pottery with heraldic devices in tasteful form, while the other on the right is an example of the excellent manner in which their designers artistically combine a flower and fruit decoration.

In the workrooms of Messrs. Wedgwood & Co., of Tunstall, reproductions play a prominent part, and the old ware, with its wonderful patterns and effects, is faithfully perpetuated to an extent which would deceive the eye of all but the most advanced collector. To give the compliment to a foreign neighbour first, Wedgwood's Imperial Porcelain attains an excellent reproduction of old Bristol ware. This delicate pattern is a reproduction of a service produced at Bristol about 1780, and was originally the property of Lord Nelson, hence the title, "The Nelson Ware." It was left by Hilaire, Countess Nelson, to her nephew, the Rev. Hilaro Barlows, and was sold by his son to the late Sir J. T. Firbanke, and afterwards sold to Mr. Trapnell, who acquired it at Christie's sale-room. One of the articles comprising the service was purchased at a very high price from Mr. Trapnell's collection for the Stoke-on-Trent Public Museum, 1912.



FRUIT DISH BY MESSRS. A. E. JONES AND SONS

Though Messrs. Wedgwood & Co. have concentrated on reproductions of old masters, their speciality is dinner services in their own designs. Samples of their services decorated with rich designs in gold on a dark-blue ground were among the exhibits at the first annual Pottery Fair held in Staffordshire. Vessels of all shapes and descriptions, elegantly decorated, play a prominent part in the showrooms, and one has a choice between the gold and blue background rendering of the carnation and poppy design to the conventional pattern of the Derby treatment.

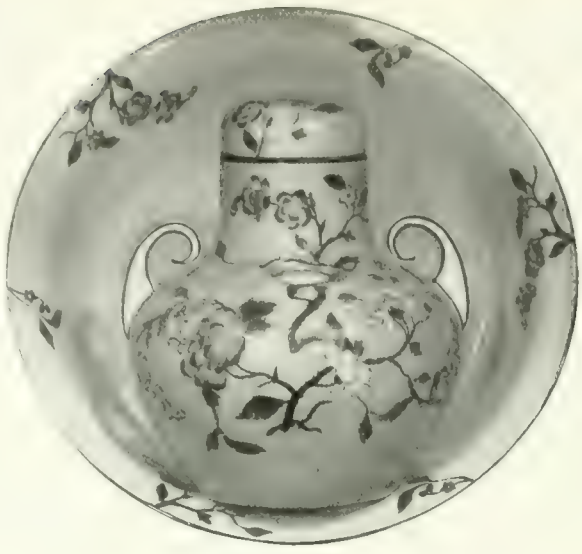
Messrs. E. Brain & Co., Fenton, are noted for extremely delicate work and refinement of design, which is evinced in their famous Foley china. There are some eighty varieties of articles in nearly every pattern they make; thus one may have tea and trinket sets of the same pattern,



TEACUP AND SAUCER BY MESSRS. A. E. JONES AND SONS

besides a variety of ornamental ware. In Canada, where so many women are following the idea of making the decorations of their house consistent throughout, this scheme has a particular appeal, especially since, with the variety of Foley pattern, it is possible to obtain ware calculated to harmonise with any general decorative scheme.

The predominant note in the decorations is simplicity and good taste, being carried out in patternings thoroughly artistic in conception. The ware carries a brilliant glaze, and the productions of the Foley China Works are famed for the even surface of the china, which enables the designs to be displayed to the utmost perfection.



SOHO POTTERY

The firm have the distinction of being the first china works in the Foley district, and the steady increase of their trade may be gauged from the fact that not only have they found it necessary to rebuild and add to the works, but that they now give steady employment to between 250 and 300 workpeople.

This firm is well known for their tea ware, which for beauty of design and colouring is an achievement in ceramic art, especially in the services decorated with the old Japan patterns. Besides many original designs, their reproductions take a high place, and include the Mason vase pattern, old Swansea pattern, and services beautified by the old Bristol types of decoration. A service which attracts the eye of the connoisseur and artist is that treated with the old blue rose spray, while pieces decorated with the Bourbon spray with Greek key border in black on gold are luxurious, and satisfy the most exacting æsthetic taste.

In the showrooms of Messrs. A. B. Jones & Sons, Longton, one sees pieces among the Grafton china which, in their fine simplicity of form and the lustre, richness, and superb coloration of their glazes, equal the best examples in modern ceramic art. This firm specialises in tea and breakfast sets, and their reproduction of the Swansea rose design is indeed a work of art which is only equalled by their wares faithfully decorated in the famous Pompadour design. This latter reproduction is so exquisitely produced that it would have gratified the taste of the æsthetic Madame de Pompadour herself. Another reproduction belonging to the same period, which Messrs. Jones & Sons have carefully studied, is that pattern named after Pompadour's great rival, Madame du Barri. A triumph of their potters' endeavours is undoubtedly their Bristol powder-blue ware. An antique reproduction is cleverly copied from a design of the Ming period in the British Museum. The beautiful designs, in which this dynasty was pregnant, have given the Staffordshire potters great assistance in the evolution of their own decorations. Another reproduction worthy of special note is that of the Dresden spray, the copy of which bespeaks deftness of eye and hand to the utmost on the part of the artistic workmen of Messrs. A. B. Jones & Sons, whose china tea ware adorns the tables of the finest homes in England.



SOHO POTTERY

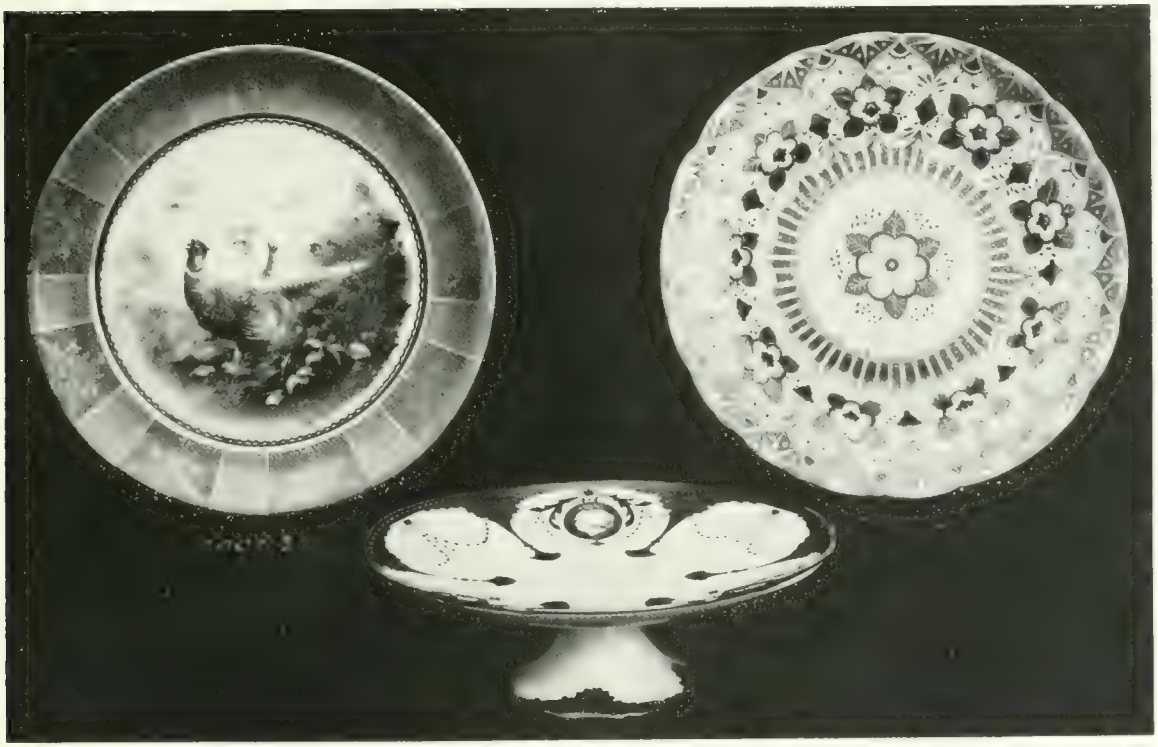
One of the most difficult colours to reproduce is the old "Nankin Blue," whose subtle warmth and softness, combined with a peculiar clarity of definition not to be found in the modern flowing colours, requires no little genius to faithfully perpetuate. Messrs. Burgess and Leigh, of Middleport Pottery, Burslem, the well-known producers of



MOORCROFT WARE, THROWN ON THE WHEEL

"Burleigh" ware, have for years been making experiments with the object of reproducing this very colour, and at last their efforts have been crowned with success. All the peculiar characteristics of the old Chinese colour are present in this triumph of the potter's art, and connoisseurs have not been slow to recognise and appreciate its beauty. Their talented designer has in his "Chinese Peacock" pattern taken as the basis of his inspiration the old Oriental fable of the Birds' Congress to elect a King. The feeling and treatment of the design are purely Oriental in character, whilst the shapes of the vases to which the decoration is applied are from the best Chinese models. The reproductions of this firm attain a high order, and mention must be made of their representations of the old "Delhi" pattern from the original engravings, A.D. 1805. This delicate blue ware is in considerable demand, owing to the perfection in colour, decoration, and form of each piece. An appeal is made to those of, what one terms, the old school, in "Ye Ballades of Old Englande" pattern. These vessels are made in the old style, and illustrate old ballads, as the title implies. The potter has indeed made a canvas of a vessel, for the scenes are beautifully depicted in delicate colours. In our days, when the demand for houses to be built on the old style is so great, this series should have a large sale. Their domestic ware includes jugs of all shapes and designs, and they are decorated artistically. Messrs. Burgess and Leigh make a speciality of period designs for furnishing schemes, and their exclusive designs are as original as they are beautiful.

Mr. Samuel Asbury Green has been associated with the Crown Staffordshire Porcelain Company, of Fenton, for twenty-five years. The firm was founded in 1801, and is one of the oldest English china factories in the country. The speciality of this ceramic concern is the large variety of old Chinese porcelain, including Famille Verte, Famille Rose, and Famille Noir, and in the "powder blue" decorations there are few to equal them in the world. These particular decorations are of such artistic value that they have been applied to a variety of useful shapes, which include tea, breakfast, and dessert ware, besides vases, bowls, ornaments, boxes, and miniatures. The art of reproduction is directed in other spheres, the ones of early English designs, Swansea, Lowestoft, and Chelsea being specially worthy of mention. Fine examples of silver lustre, iridescent coloured lustres and rouge flambé are also in the catalogue of their triumphs. The Company is carrying on the traditions of the old English potters in manufacturing quaint and artistic figures, animals and birds, a few of which have been supplied to Royalty. Miss Gertrude Green has



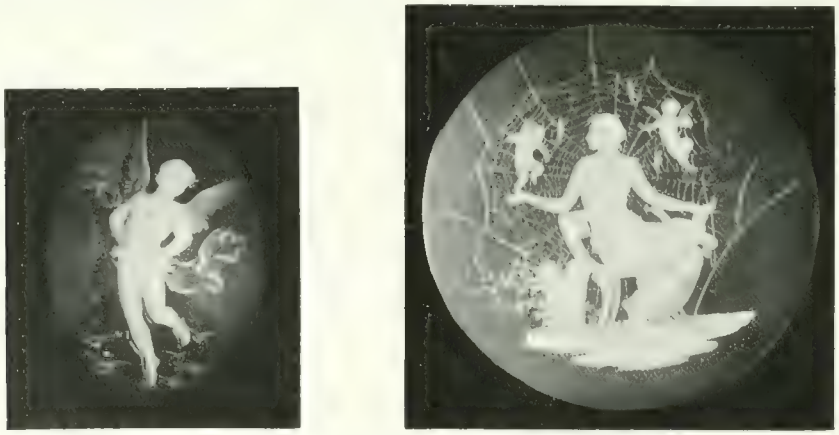
A GROUP OF CROWN CHELSEA CHINA BY MESSRS. THOMAS MORRIS, LTD.



CLASSICAL PLAQUES BY MESSRS. BIRKS, RAWLINS AND CO.

specially modelled Dickens's figures which illustrate characters from the famous novelist's works. The versatility of the firm is evinced by another department, where wicker baskets and flowers are made in porcelain to form an admirable table decoration. Mr. R. R. Tomlinson, A.R.C.A., is comptroller of the decorative department, and the name and quality of "Crown Staffordshire" china speaks for the high standard, so well sustained, of their productions.

Excellent workmanship and delicacy of design is the hall-mark of the wares from Messrs. A. E. Gray & Co.'s Glebe Works at Hanley. Particular attention has been given to designs in period styles, and every care is taken to prepare accurate replicas of the periods named. The Georgian design produced on china, dinner, dessert, tea, and other domestic services is one of their most successful efforts. The large roses are coloured in a beautiful pink, with leaves artistically tinted in choice greens, with the scrolls and ornaments in fine gold. Another design in colour and gold of a luxuriously dainty appearance is the Bristol. A design of bold character is the Jacobean, which decorates dinner and other domestic ware. The colouring and designs are executed faithful to the period. Now the demand for old houses is daily increasing, this ware will be in considerable request. A reproduction of note is that of the celebrated old Chelsea pattern. Another work of art is a bowl in several beautiful decorations with a simple support for the flowers when in bloom, a support which is an artistic addition to the general effect.



CLASSICAL PLAQUES BY MESSRS. BIRKS, RAWLINS AND CO.

The firm of Messrs. Thomas Morris, Ltd., famous for their Crown Chelsea china, was founded nearly seventy years ago, and the business has been housed in the

present premises since 1886. The firm owes its existence to Messrs. Burton and Morris, who commenced business before the middle of the nineteenth century. Mr. Harry Davies, who purchased the business, has continued to trade under the old title of the firm. They are noted for the richness and elegance of their ornamentations, and their hand-painted work takes a high place. A special feature of their wares is the excellence of their dessert services with the rims decorated with gold. One of their striking reproductions is a Madame Pompadour tea and dessert service. The firm's secret of gold incrustation has enabled them to sell services at medium prices. Connoisseurs of pottery can vouch for the fact that this firm employs designers of the highest order, and it is interesting to know that the whole of the designs are produced by the firm's own staff on their own works.



A GROUP BY THE CROWN STAFFORDSHIRE PORCELAIN CO.

The brilliant glaze which forms such an attractive feature of much of our modern pottery owes its creation to the introduction among its components of lead—a metal which in its crude state is an insidious poison, wrote an authority. Lead-poisoning has long been recognised as the scourge of the pottery industry. To overcome this danger to the workers a number of firms began to experiment, among them being Messrs. Keeling & Co., Ltd., of Dale Hall Works, Burslem. By 1905 this firm were so successful in their experiments that they were able to dispense altogether with the use of raw lead, and since that time they have used leadless or comparatively safe fritted, low-solubility glazes only. The 1911 tests of the glaze were made at the Government Laboratory on behalf of the Admiralty, and showed a maximum of only *a half per cent.*, or one-tenth of the limit allowed under special rules. Messrs. Keeling & Co., Ltd., have named their beautiful ware thus produced "Losol." One of this firm's largest customers is the British Admiralty. An example of the ware is given in our art plate of a Greek vase, excellently hand-painted with a picture of Highland cattle. This was specially made to exhibit at the recent pottery fair. The special pottery for which Messrs. Keeling are noted includes flower bowls, vases, French baskets, and rose baskets. One of their designs of a French basket is beautiful both in shape and decoration, and is artistically treated with a floral decoration in delicate tints of light and dark blue. Gold also is tastefully applied to this splendid adornment of the table. The rose baskets are with or without handles. One in snow white with handle and edges in gold is so designed as to set off any kind of flowers. Their dinner, toilet, and trinket services are in all manner of shapes, and decorated with various delicate designs which would delight the most æsthetic tastes. A special shape in their dinner ware is the



VASE BY MESSRS. BURGESS AND LEIGH



JUG BY MESSRS. BURGESS AND LEIGH

"Woodland" shape, while the "Round Doris" with gold lines is a luxurious service. This latter is also produced with the Greek key-border design in gold. This classical adornment is applied to many other services. Messrs. Keeling's reproductions include old Chelsea chintz and old Mason, which designs are faithfully applied to vases and bowls. A special department is devoted to all-white ware for hospitals, dairies, and domestic chambers.

The Soho Pottery, Ltd., Elder Works, Cobridge, Stoke-on-Trent, who gave a wonderful display of pottery at the recent fair, specialise in the best lines of tea and toilet ware, while a feature is made of their particularly dainty decorations which are applied to their dinner ware. Their toilet ware is made in a beautiful white body with a rich glaze. The pottery includes non-crazing ware—registered designs in lithos and prints, dinner services in printed Toronto pattern, silver shape, and special Solian tea and dinner services in mazarine blue band and gold lines, and exclusive Cobalt rim and gold print. Reproductions of "Old Davenport" is a speciality of the firm. One border applied to most of the wares essential to the household is in a black key pattern on a full gold band, with lace edging, which is largely in demand. Their showrooms display many designs of charming shape and beauty, the Soho pottery having earned a well-deserved name for themselves for the general excellence and merit of their productions.

The porcelain made by Messrs. Birks, Rawlins and Co. was first exhibited at Turin Exhibition in 1911, where it was awarded the Diplôme d'Honneur, and in 1913 again obtained the same award at the Exhibition of Ghent. Dr. Phil Ernst Jaffé, in his journal, *Die Porzellan und Glashandlung*, says, "Birks, Rawlins & Co. are specialists in tea and dessert wares, with subjects taken from old designs. The firm exhibit costly *pâte sur pâte* vases and pot-pourries."



THE "WARWICK" VASE BY MESSRS. RIDGWAYS

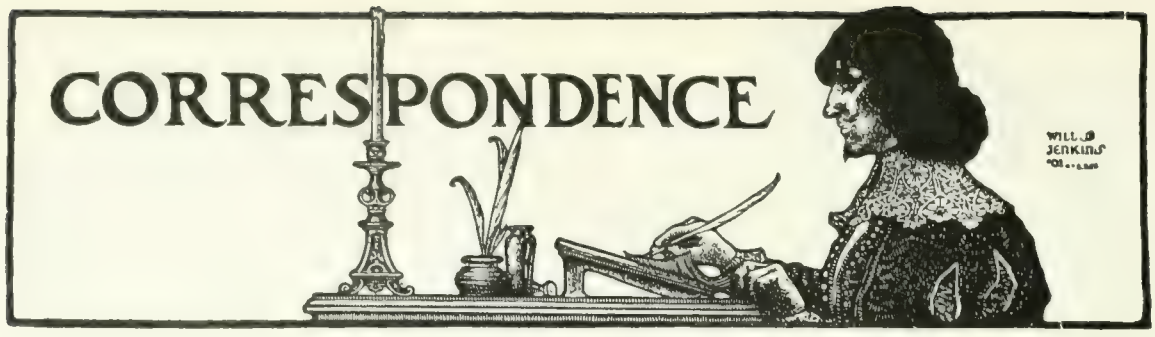


PLATES BY MESSRS. WEDGWOOD AND CO.

Messrs. Birks, Rawlins & Co. feel that the fashion must come back again to genuine surface decoration. When it is remembered that Mr. L. A. Birks, their Art Director, was twenty-two years with the great ceramic artist, Monsieur Solon, it is not surprising that their sympathies run in this direction, and that a large part of their productions have been in slip decorations. Naturally the work of Mr. Birks follows on the lines of the Solon *pâte sur pâtes*, and it is true to state that some of his productions are equal to some by the more famous artist; he has a large number of fine vases and plaques suitable for wall decoration, with subjects of nymphs and cupids. Another line of this versatile firm is a series of wicker baskets in porcelain after the style of old Bow. Birks, Rawlins & Co. have some admirable adaptations of the old Bristol and Chelsea patterns.



KNIFE HANDLES BY THE CROWN STAFFORDSHIRE PORCELAIN CO.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

The Merchant's Map of Commerce, 1638.—A8,178 (Forres).—As your copy of this work is imperfect, its value to a collector would be quite nominal.

Burns's Works.—A8,295 (Guthenburg).—Your edition of Burns's Works, in four volumes (Simms & McIntyre, 1808), is only worth a few shillings.

"The Works of Lord Byron," Galignani, 1826.—A8,381 (Cavendish).—The autograph letter in the volume of Byron's Works is a lithographic reproduction, and the book itself is not worth more than a few shillings.

"The Guardian," Vols. I. and II., 1745, etc.—A8,418 (Tring).—Neither the above nor *The Dramatic Works of Samuel Foote, Esq.*, London, 1797, and *The History and Adventures of Gil Blas*, 1737, are of any interest or value.

Charter of Malcolm, King of Scots, A.D. 1159.—A8,449 (Ramsey).—This is obviously a photographic reproduction of an original document on vellum, the large initial having been coloured by hand.

Coins.

Henry II. Penny.—A8,255 (Llandudno).—With the exception of some of the early mintages, very fair specimens of this reign may be procured for about ninepence each. As you do not state the minter's name or general appearance of the coin, we assume that it is of the common type.

William and Mary Halfpenny, 1694.—A8,317 (Dorking).—This coin is quite common, and is only worth a few pence.

Engravings and Etchings.

Nelson's Funeral Car.—A7,807 (Lyndhurst).—Your engraving of Nelson's Funeral Car, published by I. Aldis, Moorfields, has been coloured by hand, varnished and mounted on wood. It is in such a bad condition that its value would not be likely to exceed a shilling or two.

"Excellentissimo Bernardo Nani," by Piazzetta.—A8,052 (Perranarworthal).—Your uncoloured engraving by Piazzetta is of small value.

"The Soldier's Farewell," by and after J. R. Smith.—A8,278 (Salisbury).—You do not say whether your print by J. R. Smith is in colour or monochrome, nor do you state whether it has the original margins. In any case, it is a late impression, and unlikely to fetch more than a few pounds at the most.

"Cupid and Cephisa," by Burke, after Kauffman.—A8,283 (Pimlico).—There is considerable demand for coloured prints of this class, but it is too unreliable to give a valuation without seeing the originals. Should they be fine, genuine impressions with full margins, the pair would easily be worth £10 to £12.

Etching.—A8,291 (Dewsbury).—The monogram on your etching is that of Albrecht Dürer (1471-1528), the great German engraver. We can form no opinion as to the value of the etching without an inspection.

Coloured Prints.—A8,293 (Paignton).—It is impossible to value your coloured prints by Cruikshank and Dighton unless we have the titles. There is some demand for certain of the former's works, but, as a rule, those by Dighton seldom exceed 10s. to 15s. each in value.

"The Finding of Moses," engraved by J. K. Sherwin.—A8,323 (Sherborne).—Judging from your description, this is apparently a late impression, and one which would realise £2 or £3 at the most.

Arundel Prints.—A8,343 (Holborn).—There is practically no demand for Arundel prints as a whole, and their prices during the last few years seldom exceed a pound or two.

"Sunday Morning," stipple engraving, by Lloyd Bros.—A8,361 (Swansea).—Neither the above nor the other engravings mentioned are of any particular value to a collector.

"Ceres and Pomona," by Bartolozzi, after Cipriani.—A8,369 (Bourne).—If genuine, these should be worth from £8 8s. to £10 10s. each, but they have been frequently reproduced. The other prints mentioned are of small value.

"The Society of Goffers at Blackheath," by V. Green, after L. F. Abbot, 1790.—A8,381 (Cavendish).—We cannot value this print without seeing it, as it has been reproduced in close facsimile during the last ten to fifteen years. If it is a fine genuine impression, it would be worth from £30 to £40, but an excellent reproduction can be obtained for from 7s. 6d. to 30s.

Engravings and Etchings—(continued).

Glass Pictures.—A8,425 (Handsworth).—So far as we can judge from your description, the two glass pictures of *Winsor Castle and Court Yard*, and *Walmby Castle, Kent*, are not likely to realise more than £1 the pair if genuine.

Furniture.

Cabinet.—A7,847 (Farfield).—So far as can be judged from the photo, your cabinet is of no great age, and the Sèvres plaques with which it is inlaid are more than probably of modern French manufacture. It is difficult to come to any definite conclusion from a photo, but if your cabinet is comparatively modern its value would not exceed £10 to £15.

Oak Arm-chair.—A8,160 (Coalbrookdale).—Your arm-chair dates from the middle of last century, and the superfluity of carving with which it is embellished suggests a foreign influence—say Indian. The value of a piece like this is very problematical, but judging from the photo, we should appraise it at under £10.

Chest.—A8,337 (Solihull).—Judging from the photo, the chest, the corners strengthened with decorative metal clamps on a stand, with three drawers set in a shaped screen, on small cabriole legs, dates from the reign of Queen Anne, and is worth, say, £10 15s.

Worm in Furniture.—A8,346 (Halifax).—It is very difficult to get rid of worms from furniture. One method is to soak it in a weak solution of glue; another to rub in paraffin. In any circumstances, it would be unwise to attempt the work yourself. We have heard it stated that if a piece of sapwood is placed near worm-eaten oak furniture, the insects will gradually leave the harder for the softer wood. As you give no description of your tall-boy, we assume that it is one of the ordinary Queen Anne type.

Table.—A8,353 (Sunderland).—This is a wine table, and, so far as can be judged from the photo, of Chippendale design. It is not in the best taste, however, and we should not be inclined to appraise its value as more than from £15 to £20.

Livery Cupboard.—A8,357 (Halesowen).—Judging from the photo, your livery cupboard is of comparatively recent date, and, so far as can be seen, of little interest to collectors. It is impossible to say whether the piece is in its original condition or not, but the rail and pinnacles at the top look suspiciously like Early Victorian work.

Miscellaneous.

Cameo Brooch.—A8,224 (Cape Town).—It is difficult to give an opinion from a sketch only, but we should not appraise the value of your cameo brooch as being more than £1 without an inspection.

Brass Lantern Clock.—A8,439 (Hawick).—The inscription on your clock: "Richard Ames Neere St. Andrews Church in Holburne Fecit," suggests the work of Richard Ames, Master of the Clockmakers' Company, who died in 1682. As we have nothing but a description to judge from, it is impossible to suggest a value for the clock.

Paintings.

Water-Colour.—A7,807 (Lyndhurst).—The water-colour submitted to us represents a woman attired in mid-nineteenth century costume, and is apparently a portrait. It lacks all artistic feeling, and is evidently the work of a person with no artistic training, and is therefore valueless.

"The Press Gang," by John St. John Long.—A8,026 (Birkley).—J. St. John Long (1797–1834) exhibited two works at the Royal Academy. He was originally an engraver, but afterwards took to painting scriptural subjects.

Painting signed Lafosse.—A8,085 (California).—There were several French artists of this name, notably Charles de la Fosse, painter of religious and mythological subjects, born 1636, died 1716, some of whose pictures are in the Louvre; Jean Baptiste Joseph de la Fosse, engraver, born 1721, died about 1775. The fact that your painting of a female head was always known by your mother as *A French Lady and her Dog*, seems to bear out the French origin of the picture suggested by the signature. So far as can be judged from the small photo sent us, we should not be inclined to imagine that this was the work of Charles de la Fosse, but it is quite impossible to give any further opinion on the subject from the material in hand. We believe that there was another painter of this name, whose works were frequently produced by lithography during the second quarter of the last century. The lithographs are of comparatively small value, and the original paintings may almost be placed in the same class as our own Early Victorian minor artists.

Oil Paintings by J. F. Herring and Verbeckhoven.—A8,142 (Sheffield).—If genuine and the work of J. F. Herring, *Senior*, the painting, dated 1863, of a white cob would be in some demand. Eugene Joseph Verboeckhoven was an animal painter, who exhibited from 1845 to 1878, three of his works being hung in the Royal Academy.

Landscape, signed P. Molyn, 1653.—A8,213 (Teignmouth).—There were two artists of this name in Holland, namely, Pieter Molyn the elder (1600-1661), and Pieter Molyn the younger (1632-1701). We cannot definitely assign your painting to either of these without submitting it to an examination.

"Miss Penelope Boothby," by Sir Joshua Reynolds.—A8,288 (Tasmania).—This portrait has not yet been reproduced in THE CONNOISSEUR, but we should recommend you to communicate with Messrs. Henry Graves, 6, Pall Mall, S.W.

R. Rumph, Painter, 1874.—A8,299 (Newcastle-on-Tyne).—We cannot definitely trace the records of this painter, and there have been more than one of that name, as G. C. Rumph, a London painter of Eastern subjects, who exhibited at the Royal Academy between 1775 and 1781. There was also, of course, Peter Philipp Rumf, the German genre painter and etcher, born 1821, died 1896. Your statement that R. Rumph was painting in 1874 naturally narrows the field, but it would probably mean that a search would have to be made in order to compile any amount of facts about him.

Miss C. B. Morris, Miniaturist.—A8,304 (Brussels).—This lady was a London miniature painter, and a contributor to the Royal Academy from 1855 to 1867, during which period she exhibited seven works. We can form no opinion on the miniature by her after Reynolds in your possession without an inspection. Under ordinary circumstances, however, it would be unlikely to realise more than a few pounds.

Oil Painting, after Sir J. Reynolds.—A8,305 (Ulverston).—It is not at all improbable, judging from your description only, that the painting is a copy, more or less modified, of the famous *Infant Samuel*, by Sir Joshua Reynolds, now in the National Gallery.

Oil Painting.—A8,329 (Balby).—Your old oil painting evidently represents *Christ in the Temple talking with the Doctors*. It appears to be a late work of poor style, and, so far as can be judged from the photo, would not be likely to realise more than £3 or £4 in the London market.

Pottery and Porcelain.

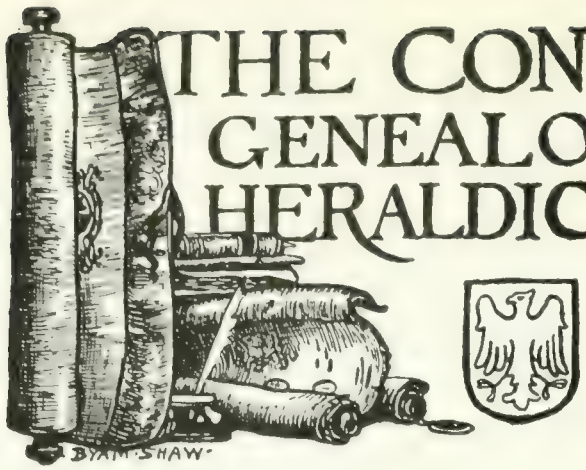
Dinner Service.—A8,126 (Rhodesia).—Judging from the mark, your dinner service of 64 pieces does not date back further than about 1860, and consequently its interest is small from a collector's point of view. Its value in the London market would be unlikely to exceed £10.

Sèvres Jardinière.—A8,131 (Sudbury).—We cannot possibly give an opinion on this without seeing it, but it is more than probably a modern reproduction, judging from the description sent us.

Jug, Mason's Ironstone China.—A8,265 (Upper Holloway).—The mark on your jug is that which was introduced in 1813, and is still used by Messrs. Geo. L. Ashworth & Bros., Hanley, Stoke-on-Trent. We should appraise the value of the jug as being about 25s. **Ironstone Plates by J. Clementson.**—Your two plates bearing the Phœnix mark date from about 1845, and should be worth about 5s. each.

Peacock, Mason China.—A8,314 (Belfast).—We are not aware of any *special* colouring of Peacock Mason china.

Wedgwood Plates.—A8,316 (Swindon).—These are late, judging by the mark, and would not be worth more than from 30s. to £2 the four.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

GEORGES.—John Georges, of Cicester, co. Gloucester, Esq., married by licence dated 18th July, 1627 (he being then a bachelor, aged 32), Elizabeth Tirrell, of St. Sepulchre's, spinster, aged 22. She was a daughter of John Tirrell, of St. Ives, co. Huntingdon, gentleman. The marriage was to take place at Great St. Bartholomew.

ARMS.—The arms you describe, viz., Ar. a chev. engr. sa. betw. three tuns of the last, from the bunghole of each a flame issuing, ppr., are those of Ingleton of Bampton, co. Devon.

INKEPENNE.—The arms of this family are given in Burke as—Barry of eight, gu. and or, on a chief per pale of the second and first a lion pass. ar.

CALWAY.—The Calways are an old Somersetshire family long settled at Wellington. The will of Richard Calway, of Wellington, yeoman, is dated 17th June, 1582. In it he mentions his wife Isabell, his sons Peter and William, daughters Anne, Grace, and Johan, wife of John Perry, and her children; also Richard, son of the said William. Will proved 11th August, 1582.

Administration of the goods, etc., of Edward Callwey of Wellington, was granted to Robert Callwey the elder, father of the deceased, during the minority of his sons Edward and Robert, January, 1640/1.

Robert, the elder, made a will dated 2nd November, 1644, which was proved 28th August, 1644. In it he mentions his wife Bridget, grandchild Thomasine Bowes, the children of Elizabeth Callway, widow of my late son Thomas, son Robert and his child, George Stipping, son of my deceased daughter Thomasine, Thomasine, daughter of Bartholomew Callway, grandchildren William and Robert Callway, and Edward and Robert Callway to be executors.

There are also wills of Edward Calway of Wellington, 1695; Robert Calway, *alias* Rutter, of Wellington, 1707; William Calway of West Buckland, 1794; and Edward Calway of Wellington, 1798.

PELLOWE.—Captain Richard Pellowe, R.N., died at Pilton, co. Devon, the 27th May, 1831, aged 67 years. He was appointed a lieutenant in 1790, and served on the *Nymphe* at the capture of the French frigate, *La Cleopatra*, on 18th June, 1793, for which service his commanding officer, Captain Pellew, afterwards Lord Exmouth, received the honour of knighthood.

Captain Pellowe afterwards commanded the *Otter* fireship, and was for many years employed as an agent for prisoners of war. On 7th September, 1805, he married Miss Sparg, of Penrhyn. She died 29th April, 1812.

SHACKLETON.—The Rev. H. J. Shackleton, vicar of Plumstead, Kent, married at St. George's, Queen Square, Anna, the only daughter of S. Hallett, Esq., of West Chelborough, co. Dorset, the 25th January, 1831.



PASTORAL SUBJECT

FRENCH SCHOOL

CONNOISSEUR



Part IV. By C. Reginald Grundy

THOUGH the splendid series of "Turners" described in the April number of THE CONNOISSEUR are the chief glory of Sir Joseph Beecham's collection of water-colours, it includes other drawings well worthy to bear them company, some by Turner's contemporaries, and others by artists, living and dead, who gained their fame at a later date. In considering the earlier of these examples, it is well to remember the conditions under which the artists of the Early English Water-Colour School flourished, or, as it would be more truthful to say, existed. Turner's great reputation, which he enjoyed practically from his youth, and the large amount of work he executed for the landscape annuals, early lifted him out of the slough of poverty; but his contemporaries, who worked wholly or chiefly in water-colours, hardly earned more than journeymen craftsmen, and had almost invariably to eke out their slender incomes by teaching. This practice, if it was indirectly responsible for much bad amateur art, was not without beneficial result on the



THE DOGE'S PALACE, VENICE BY SAMUEL PROUT



VIEW OF THE CHURCH OF STA. MARIA DELLA SALUTE AND THE PIAZZETTA DI S. MARCO BY JAMES HOLLAND

work of the teachers themselves. They were compelled to understand the theory of composition, and the necessity of putting something before their pupils which could be easily assimilated and understood resulted in that simplicity and directness of technique which is perhaps the greatest charm of English water-colours of the early nineteenth century.

All these points are illustrated in Peter de Wint's *Cookham*, a master example of the artist, who, according to Henley, is now suspected of being, perhaps, the chief of English water-colourists. One would only partially endorse this statement, for Henley's art criticisms were largely influenced by his admiration for style, or, in other words, for that quality in painting which makes every detail of arrangement and handling perfectly appropriate to the theme depicted and the sentiment intended to be conveyed. Now De Wint, whether through the experience gained through teaching or by reason of his native genius, was a great stylist. His drawings, however sincerely and simply they are conveyed, are directed by a thorough insight into the laws of composition and the arrangement and massing of colour. The *Cookham* is an instance of this. It belongs to his early middle period, when his work always carried with it a sense of perfect completeness, and the strength and freedom of his brush-work was marked by a certain restraint and reticence, not so observable in his later work. There is a learned simplicity in the treatment of the drawing which is at once fascinating and deceptive—fascinating because it conveys a sense of pleasant ease of accomplishment; deceptive because, to the uninitiated, it gives little hint of the consummate artistry by which this appearance of ease has been obtained.

De Wint obviously had a clear conception of his theme and its treatment before he set brush to paper; otherwise his handling would have been less fluent and spontaneous. As it is, there is not the slightest hint of hesitation about a work which must have been as elaborately composed as one of Milton's sonnets and a single jarring note in which would have destroyed its feeling of tranquil harmony as effectually as a misplaced accent would mar the rhythm of a poem. To the realisation of this feeling of tranquil harmony De Wint has deftly subordinated all the details of his colour-scheme and composition. The sky, a greyish white at its zenith, gradually deepening to a subdued purple at the horizon, provides an admirable foil to the rich greens of the summer foliage, the effect of which is heightened by the red sails of the boats in the foreground and lighted up by the various patches of white which are centred by the mass of the distant church. Here, then, is a colour-scheme rich, luminous, and restful. The latter quality is emphasised by the



COOKHAM BY PETER DE WINT

lines in the composition, which for the main part run in a series of parallels, the horizontal parallels being afforded by the stretches of shadow on the river banks and the long ripples on the water, and the vertical ones by the tree trunks, buildings, and boat-sails, the reflections from which continue them to the extreme edge of the paper. Were these series of parallels weakened or interrupted, the feeling of completeness which now constitutes one of the chief charms of the drawing would be greatly weakened.



PLUMS BY WILLIAM HUNT

A contemporary of De Wint, who, like him, eked out with teaching the income he gained from legitimate art, was Samuel Prout. A single drawing by him has brought over a thousand pounds since his death, but during his lifetime he was well content to get a few pounds apiece for even his best works. This is well illustrated by some unpublished letters, which I hold, from the artist to a well-known dealer of his time. They have reference, among other things, to two oblong drawings of *The Doge's Palace, Venice*. It is probably only a coincidence that the example by Prout in Sir Joseph Beecham's collection is both of this subject and the same shape and character of either of the pair described, for the artist repeated his Venetian themes under many forms and guises. However this may be, the letters are interesting for the light which they throw both on Prout's prices and his character.

Under the date of December 21st, 1846, he writes: "My whole time has been occupied on your 3 drawings of Venice. They are advanced, and I hope to see them completed this week. . . . The two long subjects required 2 or 3 inches more in length than the uprights. . . . I know your goodness will pardon my saying that the subjects are unusually full, two of them especially, and for the same view sent to Manchester, your good brother permitted me to add another guinea—that is for the long ones. I trust, therefore, you will not be displeased by my asking the same kind consideration from yourself, as I do assure you the quality, if not the quantity, justifies my soliciting the additional remuneration."



"TOO HOT" BY WILLIAM HUNT

Prout's request appears to have been at once granted, for on December 29th he writes: "Respecting the coin, I am obliged and gratified by your liberal offer of paying the additional guinea for each. This I cannot permit, as the upright is a smaller drawing and not so full



THE FERRY BY FRED WALKER



THE FISHMONGER'S SHOP BY FRED WALKER



UP IN THE CLOUDS BY WILLIAM HUNT



DOWN IN THE DEPTHS BY WILLIAM HUNT

in subject as the long ones. If you please, therefore, let it be —

"2 Views of the Ducal palace and piazzetta at Venice — 10 guineas each .. . £21.
"1 Bridge of Sighs, Venice . ... .. £9 9s."

Prout's correspondent, however, insisted upon sending the thirty guineas in full for the three drawings, for on January 4th, 1847, the artist writes: "Your determination to pay me more than I could ask is very gratifying and gratefully acknowledged, and especially as it is handsomely presented to me from a sense of justice which you consider due to me. Such kindness an artist knows how to appreciate. We work not for a reward—in coin—but to obtain the satisfaction of our employers. Yet we who have mammas and chick-y-bid-ys, find the former is by them considered the essential. You have given both, satisfying all, for which I feel greatly obliged."

The correspondence is creditable to both parties, yet it is rather pitiable to find one of the first water-colour painters of his day being compelled by his necessities to write about the addition of a guinea each to the prices of three of his drawings, as though it were a matter of vital importance. This, too, was at the zenith of Prout's career, when his prices were considerably higher than during his earlier days. Ruskin, in his *Modern Painters*, after comparing the artist with the greatest masters of antiquity, had written of him: "There has yet appeared nothing at all to equal him; there is no stone drawing, no vitality of architecture like Prout's." This praise now appears exaggerated, yet a typical "Prout," like *The Doge's Palace* of Sir Joseph Beecham, has certain qualities which can hardly be matched in either ancient or modern art. In a sense, it exemplifies between the topographical draughtsman and the art, being set down with the exactitude of the one and the pictorial feeling of the other. If it does not reveal the atmosphere and colour of Venice in the way that Turner did, it at least shows us the picturesque details of Venetian architecture and costume with a fulness that the greater artist never essayed. It does this, moreover, in a manner which shows not a little artistry; the colouring is pleasant and unexaggerated, and the composition—a difficult task where so many and varied elements have to be grouped together—is arranged with great skill without any sacrifice of material truth. If we want to know how picturesque Europe actually appeared in the earlier half of the



THE IMPROVISATORE BY SIR JAMES D. LINTON, P.R.I.



COUNTRY LANE BY J. AUMONIER

nineteenth century, it is not to Turner's works that one would refer, but to Prout's.

Another Venetian drawing is a *View of the Church of Sta. Maria della Salute and the Piazzetta di S. Marco*, by James Holland, an artist who has already been mentioned in connection with his oil-painting in Sir Joseph Beecham's collection. The drawing shows the influence of Turner, more especially in the colour, in which a beautiful blue predominates. If the drawing does not possess the high imaginative qualities of the artist's exemplar, it is at least a scholarly and effective piece of work.



THE TIMBER WAGGON BY BIRKET FOSTER

William Hunt is represented in his twofold capacity as a painter of still-life and of humorous genre. He possesses what in the present day is considered the doubtful merit of being one of Ruskin's *protégés;* yet Ruskin, if not always correct in the artistic principles by which he was guided, rarely bestowed his praise except upon works of high merit. Hunt was a genius in his *métier*, which was that of an exact and conscientious student of nature — one might almost add, of nature seen through a microscope. In his drawing of *Plums* he has realised the colour, form, and texture of the fruit with a precision that could not be surpassed. A modern artist might easily make the group more pictorial and present it in more true relation to its atmospheric envelopment, but it would be impossible for him to give more facts about each fruit or leaf, or give its local colour with more truth or brilliancy. In his genre subjects (which in chronological sequence should have been mentioned first, for Hunt made his reputation with them and only habitually painted still-life during the later part of his career) he exhibits the same manipulative skill as regards detail, whilst he almost invariably showed a pleasant humour, sometimes savouring of broad comedy, but never degenerating into actual caricature. Most of his boy subjects are painted from a model whom he discovered at Hastings, with a remarkable power for facial expression. Hunt kept him in his house to draw from until the youth grew too old for his master's requirements. His features may be recognised in many of the artist's most popular works, among them the *Up in the Clouds* and *Down in the Depths* of Sir Joseph Beecham. It was of drawings like these that Thackeray wrote in *A Second Lecture on the Fine Arts:* "If I were the Duke of Devonshire, I would have a couple of Hunts in every room in all my houses; if I had the blue-devils (and even their graces are, I suppose, occasionally so troubled), I would but cast my eyes on these good-humoured pictures and defy care." The humour of these works is perhaps a little too obvious for the present generation, yet this may well be forgiven for the sterling manner of its presentment. Humour of a somewhat less broad character is shown in the *Too Hot*, where the expression of the waiting dog is rendered with a truth to life worthy of Landseer, and that of the boy, in its utter unconsciousness of everything but his own immediate wants, is a piece of inimitable characterisation.

From Hunt to Fred Walker appears to be a long step in artistic development, yet Walker's drawings are, to a certain extent, the outcome of Hunt's methods,



A RIVER SCENE BY JOHN CONSTABLE

inspired by greater refinement, a keener appreciation of beauty, and a greater feeling for atmospheric truth. Walker made his *début* at the Society of Painters in Water-Colours in 1863, the year before Hunt's death. The latter's works were then at the height of their fame, and Walker in some of his smaller drawings, notably in a *Study of Mushrooms*, shown in 1868, showed a desire to rival the latter in his own especial field of still-life; while in his genre subjects he shows a closeness of observation equal to Hunt's, but applied with a far more poignant feeling for beauty. His manipulative skill in water-colours perhaps reached its highest point in *The Fishmonger's Shop*, painted in 1872, which, together with the equally famous *The Ferry* of 1869, came into the possession of Sir Joseph Beecham from the collection of Mr. S. J. Holland. The latter is the more pleasing subject, and has been described by a biographer as "perhaps the most universally beloved of all his (Walker's) water-colours." It was painted by Walker when he was staying with his mother and sister on the Thames at Bisham, a little above Great Marlow. The prevailing colours are the mellow reds and browns which Walker was so fond of introducing into his work; the red-walled and red-roofed old houses in the background, warmed by the glow of the sunset, forming a dominating feature of the colour-scheme. Colour was not, however, Walker's strongest point. In his hands it was always beautiful and grateful to the eye, yet his chief attractions as a painter are his powers of combining breadth of effect with minute and accurate realisation of detail, and of investing the most homely subject with graceful form and idyllic sentiment without the sacrifice of any essential truth. These powers are even more fully illustrated in *The Fishmonger's Shop* than in *The Ferry*. "I have put into it all I know," said Walker, when he had finished the work; and as a triumph of manipulative skill it stands unsurpassed in the annals of English water-colour painting. In this work the artist showed himself greater as a colourist than perhaps in any of his other water-colours; the prismatic hues of the fish—silver, rose, green, and what not—stand out from the dark background, formed by the interior of the shop, with a jewel-like splendour. It may be called the swan-song of his art—the work which best exemplifies his marvellous powers as a craftsman.

Birket Foster, though he survived Walker by so many years, was the older man of the two. Though he did not attain Walker's breadth, he more than rivalled him in his power of presenting detail in a beautiful manner. His *Timber Waggon*, one of the largest and most important of his water-colours, is a typical rendering of the English countryside, in which the form and colour of every flower and leafy bough have been recorded with loving accuracy and combined into a harmonious whole. The figures give life and animation to the scene, which, finely drawn and rendered with great delicacy, must be considered one of the artist's happiest works.

Space unfortunately forbids the examination of Sir Joseph Beecham's other numerous examples of the modern water-colour school. *The Improvisatore* is one of several typical specimens by Sir James D. Linton, P.R.I. Well composed and distinguished by rich and harmonious colour, it is a thoroughly scholarly work. The *Country Lane*, by the late J. Aumonier, is a vivid presentment of sunlight and shadow, virile and spontaneous in its execution, and having all the appearance of a direct transcript from nature. On another occasion it may be found possible to describe the remainder of the drawings, but the present article has already reached its allotted length. Among the illustrations included are two which would have been more properly included in the earlier articles on Sir Joseph Beecham's oil-paintings. When these were written, however, neither of the works from which the plates were taken were accessible for reproduction. One of them, a *River Scene*, by John Constable, is a fine specimen of the artist's later manner; the other, a cabinet work, is a delightful example of that underrated artist, R. L. Bristow. Somewhat reminiscent of Morland in its colour, but painted with a greater appreciation of detail and a little tighter in its handling, it is a sincere and unsophisticated rendering of English rural life.



THE SPORTSMAN RETURNED — BY R. L. BRISTOW

Pottery and Porcelain

Linthorpe: A Forgotten English Pottery

By Arthur Moreland

The Linthorpe pottery was founded mainly by Dr. Charles Dresser, of York, a medical man of considerable wealth and artistic ability. He was a man who, apart from his profession, was a *littérateur* of no mean distinction. The doctor took a deep interest in all things appertaining to the arts. Versatility was a word which could truly be applied to him, and his devotion to the study of things which had in any age ever interested men and women was one of the remarkable features of his character. One of the many subjects which came under his purview was the art of the potter, and he at once perceived a decline in the artistic merits of the ceramic wares of his day. So, in conjunction with a few other enthusiasts bent on redeeming English art pottery from the terrible slough of the Early Victorian period, he set to work with high ideals, and with no regard for the cost of production. The difficulties to be overcome appeared at first insurmountable, but the doctor, fighting stubbornly, eventually won well-merited success, though at a heavy financial loss.

A bed of suitable clay was discovered at Linthorpe, near Darlington; furnaces were set up and a staff of artists were engaged, at the head of which was Dr. Dresser himself. The coffee set (No. i.) is his design, as is also the oblong plaque with a design of water lilies in high relief (No. ii.). The ware is chiefly remarkable



No. I.—COFFEE SET

for its wonderful glaze, the secret of which was jealously guarded, and died with the discoverer. This was a remarkable discovery, seeing how few secrets known to Chinese potters have been left unsolved, and this must come under the category of the many beautiful wares altogether unknown to these wonderful Eastern people. This glaze was responsible for the prohibitive cost, for as it required repeated firings, an elaborately painted piece would often fall into fragments in the last stage. Another feature of the ware was that no two pieces were alike—vases in pairs were issued—but there was invariably a difference, for no transfers were used, every piece being entirely designed and delicately painted by hand. This was one of its most charming features, for it immediately robbed the ware of any attribute of commonness. Its absolute disregard for vogue or custom enhanced its value considerably in the art world, where originality in any shape or form, by virtue of its rarity, is received with great enthusiasm. The large vase (22 in. high) shown in No. iii. is one of a pair similar in design but differing in detail. They are exceptionally beautiful specimens, the background being stippled in a dark slate grey, and the stephanotis flowers and leaves in relief and highly glazed. These two pieces are excellent examples of the degree of perfection attained by the Linthorpe pottery. This ceramic ware does not receive a tithe of the attention from the collector it deserves. The beauty and peculiarity of the glaze, which is of such importance to connoisseurs of pottery, absolutely defies description.



No. III.—LARGE VASE

Another type of colouring is the two-handled vase (No. iv.); the colours—blue, green, white, brown—have been poured on and allowed to trickle down, giving an effect which is at once as remarkable as it is beautiful. These pieces are among the few wonderful productions which have emanated from the English ceramic world. The same treatment can be seen on the bowl in the group of smaller pieces (No. v.). The pair of vases (No. vi.) show the similarity of design and difference in detail.

The pottery closed down about thirty years ago—an artistic success, but a financial failure. As I have pointed out, the cost of production was immense, and other potteries pirated the shapes and designs; in fact, everything except the glaze. When the end came, my father purchased an immense quantity, most of which is still in his possession. The large



No. VI — VASE, WITH A DESIGN OF DOG ROSES, ON DULL YELLOW GROUND FLOWERS AND LEAVES HIGHLY GLAZED



No IV.—TWO-HANDLED VASE



No. VI.— VASE SIMILAR BUT DIFFERING IN DETAIL TO ONE OPPOSITE



No. II. PLAQUE WITH DESIGN OF WATER LILIES HIGHLY GLAZED

stephanotis vase is his; the other pieces are in my own smaller collection. That Dr. Dresser has helped to elevate the standard of English pottery, one of our greatest and most flourishing industries, is a truth readily admitted by all connoisseurs of ceramic art. Though from a mundane point it was a failure, the doctor and his enthusiastic circle fathered for a time a beautiful and pleasurable industry, which allowed its skilled workers to cultivate deftness of eye and hand to the utmost, and which initiated in them a taste for the refinements and graces of sentient line and pleasing colour. The small collection of Linthorpe pottery exists to the honoured memory of Dr. Dresser and his fellow-workers.



No. V. GROUP OF LINTHORPE POTTERY



From the print in the possession of Mr. G. W. Reynham

NOTES & QUERIES

[*The Editor invites the assistance of readers of* The Connoisseur *who may be able to impart the information required by Correspondents.*]

Unidentified Paintings (Nos. 115 and 116).

Dear Sir,—I herewith enclose photographs of paintings of two gentlemen in my possession, and should be obliged for any information your readers can furnish with respect to identification and name of artist. The painting of the gentleman with the lettering in the top left-hand corner is painted on panel, size 17 in. by 10½ in., and that of the other one is painted on canvas, 29 in. by 23½ in.

Yours faithfully, E. H. Smirk.

Unidentified Painting (No. 117).

Dear Sir,—I beg to hand you the photograph of a painting on canvas (39½ in. by 59 in.), believed to be a Spanish picture of the seventeenth century, representing *Lot and his Daughters*. Perhaps some of your readers may be able to identify the painting.

Yours faithfully, H. L. (Vaud, Switzerland).

Unidentified Painting (No. 118).

Sir,—Many thanks for your post-card and advice



(115) UNIDENTIFIED PAINTING

a photograph of our old oil-painting. The painting (exclusive of frame) is *about* 27 in. by 20 in., on a panel, rich colouring, and the Virgin's robes a lovely blue and pink; but the picture is dark with age and dirt, I think, also! We cannot find any signature, and are anxious to know name of painter, and if it is an original or the copy of a known painting. You will see by the photo that, although dark, it is quite distinct.

Yours truly,
(Mrs.) J. H. PIKE.

UNIDENTIFIED PAINTING (No. 119).

DEAR SIR,—I should be much obliged if some reader could identify the painter of No. 119, *Virgin, Christ and St. John.* The colouring is very deep in tone, and the picture quite out of the common, and very finely painted. I have been told the canvas shows it to have been painted at the end of the eighteenth century. The size is 24 in. by 19 in.—Yours faithfully, C. C.



(116) UNIDENTIFIED PAINTING

UNIDENTIFIED PORTRAIT (No. 120).

DEAR SIR, The portrait came into my possession on the death of the late Dr. Crompton, who died in 1891, and is buried in Cranleigh churchyard. He was a famous physician at Manchester, and retired to Cranleigh, where, however, some of his patients followed him. He was a well-known collector of books and pictures, and possessed the only known portrait of Tycho Brahe. I believe he sold this to some public institution. I shall be very glad if any of your readers can identify the portrait. Thanking you for your courtesy,

I am, yours truly,
STEPHEN ROWLAND.

UNIDENTIFIED PORTRAIT (No. 121).

DEAR SIR,—I enclose a photograph of a picture in my possession which I believe to be painted by Gainsborough. I shall be much obliged if you will have the portrait published in your magazine with a view to identification, as I cannot find out who it represents.—Yours truly, COLIN KEPPEL (Vice-Admiral).



(117) UNIDENTIFIED PAINTING



(118) UNIDENTIFIED PAINTING

UNIDENTIFIED BUST (No. 122).

SIR,—I have had for many years a marble bust of which I enclose a photograph, and would be glad if you or any of your correspondents could name the subject. It is signed "S. Joseph, 1831," and this sculptor is best known by his statue of Wilkie in the National Gallery, and the admirable one of Wilberforce in Westminster Abbey.

Faithfully yours, T. WALTER HARDING.

UNIDENTIFIED BUST (No. 123).

DEAR SIR,—Enclosed photo of bronze bust by Carpeau, 187–. Will you please insert same at your earliest, and oblige?

YOURS, G. BOWKER-VESSEY.

UNIDENTIFIED PAINTING (No. 124).

DEAR SIR,—I am sending you herewith the photograph of a picture, and should be greatly obliged if you or any reader of your magazine can identify same and give me an idea of its value. I shall be glad to have any information by letter or through your magazine. It measures 22 in. by 26 in. With regard to the colours, the background is dark green, and the dress is in subdued shades of yellow, olive, and crimson.

Yours faithfully, BIRGER SOLBERG.

UNIDENTIFIED PAINTINGS (NOS. 125 AND 126).

DEAR SIR,—I have in my possession two oil-paintings on wood panels, and am interested in finding out something in regard to their past history. Both of these paintings were exhibited in some exhibition in London some time between 1845 and 1860, and I have been told they were mentioned in the *London Illustrated News* at that time, special mention being made of one of the paintings, which is entitled *The Flower Girl*, by Muller. The name of the artist who painted the other picture is to me unknown; but the subject represents some soldiers casting dice on a drum-head, and was numbered 91. I would like to know if you are in a position to look up their history.

As regards the size of the paintings, that of *The Flower Girl* is 17 in. by 20 in., and the one representing *Soldiers Casting Dice* is 17 in. by 11 in. Both paintings were shipped to New York, and came into the possession of my father about 1860. *The Flower Girl* bears the signature of Muller, and date under the signature is 1850. Any information in regard to these paintings will be greatly appreciated by me.

Respectfully yours, (Mrs.) T. J. LAW,
Shullsburg, Wisconsin.



(119) UNIDENTIFIED PAINTING



(122) UNIDENTIFIED MARBLE BUST



(123) UNIDENTIFIED BRONZE BUST



(124) UNIDENTIFIED PAINTING



(120) UNIDENTIFIED PORTRAIT



(121) UNIDENTIFIED PORTRAIT



(125) UNIDENTIFIED PAINTING



(126) UNIDENTIFIED PAINTING

UNIDENTIFIED MEZZOTINT (No. 127).

DEAR SIR,—Enclosed photo is from a fine and brilliant proof mezzotint, which I shall be most grateful if any reader can identify. I want name of lady, artist, and engraver. I rather think it is foreign. I thought, perhaps, Kininger, the Austrian mezzotinter, but have failed to identify.

Yours faithfully, E. E. LEGGATT.

MARIE ANTOINETTE MINIATURE.

DEAR SIR,—Will you allow me to correct a statement on page 255 of the current number of THE CONNOISSEUR, April, 1914? It is there stated that Marie Antoinette gave a miniature to the Abbé Edgeworth on the scaffold. The Abbé was not with the unfortunate queen on the scaffold, but with King Louis XVI. The king was allowed a carriage and a priest, but the queen went in the ordinary cart, and would pay no heed to the *assermenté* priest who accompanied her, and whose religious status she refused to recognise.

Yours faithfully,

G. MILNER-GIBSON-CULLUM, F.S.A.

PORTRAITS OF SHAKESPEARE.

DEAR SIR,—In 1850 was printed for private circulation a small guide-book to Knebworth House, which contains a list of the art objects in all the rooms at Knebworth which were open to the public. One of the pictures then hanging in the principal drawing-room, formerly called the "Presence Chamber," is described as "Original Portrait of Shakespeare, ætat. 31, with the rare engraving from it annexed."

A later edition of the same guide was printed about the year 1868. A copy of this edition, which is in the possession of the Library, Victoria and Albert Museum, is the more interesting since manuscript notes to several of the pictures have been added by Earl Lytton himself. The portrait of Shakespeare had then been removed to the portrait gallery. The catalogue description carries the history of the picture a step further, and reads: "Portrait of Shakespeare at the age of 31. The original of the engraving attached to the frame, and which is extremely rare. (*This picture was formerly in Windsor Castle, and given by George III. to the Princess Amelia.*)" In the margin Earl Lytton has written, "This is very remarkable. I have never allowed it to figure in Shakespeare exhibitions."

Mr. M. H. Spielmann has not dealt with this portrait so far, either in his book or in his series of articles in THE CONNOISSEUR on the portraits of Shakespeare. Perhaps, with the kind permission of the present Earl Lytton, he may favour us with a note on it at an early date.

Yours faithfully, HERBERT C. ANDREWS.

Unidentified Painting (No. 94), February Number.

Dear Sir,—I have just seen a note with plate—Unidentified Picture (No. 94), The Connoisseur, February—*Angels delivering St. Peter from Prison.* I have a picture—panel—agreeing in size and plate with Mr. Brooks's description. I cannot see the lettering he mentions, but the picture is over-varnished, otherwise bright. I think I have seen an engraving of the same in my portfolios, but have not researched them. Will Mr. Brooks communicate with me?

Truly yours, C. P. Tabor.

Paintings by Downman and John Smith (1717-1764).

Dear Sirs,—I have Dr. Williamson's monograph on Downman here. Two of the pictures mentioned in it are in my possession. They are those of my wife's great-grandfather and great-grandmother, Mr. and Mrs. John Mortlock, of Cambridge, mentioned on page xv. I thought that it might be of interest to the author to know where these pictures are. My wife is the eldest daughter, but her next sister still lives at the Lodge, Abington, near Cambridge, where the family resided for a great many years.

It has struck me that a volume, or at least an article, on the Smiths of Chichester might possibly attract attention. Mine has been drawn to them by the fact that a painting by John, the younger brother, which has been in my family for about a century, and which I myself can remember as far back as 1838, was discovered to be his, and to have gained the second premium from the Society of Arts in 1760, by an engraving of it by Boydell in 1763, which a son of mine lately saw hanging on a friend's walls. I have investigated the whole matter lately, and have found that the Smiths are still highly thought of in Chichester, that in 1760 George Smith gained the first premium, and that his painting is in the Duke of Richmond's collection at Goodwood (his ancestor having been a great patron of the Smiths). Their name is not in their favour, but they were unquestionably men of merit as pioneers of the English school of landscape painters. They have not reached the same celebrity as Wilson, their contemporary; but they were no mere imitators, as a study of their landscapes proves, but diligent students of nature—a fact which their numerous etchings and the engravings of their pictures, as well as the pictures themselves, make quite clear. These pictures and engravings abound near Chichester, and are to be found (the engravings and etchings only) in the Free Library at Brighton.

My own picture is in the original frame, which is very handsome, and shows that the painter was thought highly of in his own day. A picture by him in the Duke's collection is stated to be the picture which gained the second prize in 1760. But the margin of Boydell's engraving proves that mine is that picture. As George and John Smith gained the two premiums in 1761, in the same order as the latter gained the first premium in 1762, and as my picture has disappeared from notice for more than a century, it is clear that the date given at Goodwood is a mistake. I first saw the picture at Newark, in Nottinghamshire, and my grandfather fancied it was a Claude. There are many people at Chichester who possess a number of details of these by no means forgotten Chichester worthies. George was also a poet of no inconsiderable merit, and some of his poems are extant.



(127) UNIDENTIFIED MEZZOTINT

Bryan's *Dictionary* mentions the three Smiths. The size of the two Downmans is 48 in. by 39 in.

Yours very faithfully,
(Rev.) J. J. Lias
(Chancellor of Llandaff Cathedral).



No. II CARVED FRAME FOR BRONZE MIRROR USED IN JAPAN, AND PROBABLY IN CHINA ALSO
SOME EXAMPLES ARE PAINTED ON BRONZE AND GOLD, OTHERS LACQUERED IN RED



Old Lacquer

by

Egan Mew

Some Examples of Peking and Soochow Carved Work

Among the lacquers prepared at such vast labour for the pleasure of Chinese princes, that carved in the coral substance long famous in Soochow has, perhaps, been put to the most varied uses. From the elaborate sceptres which were presented in enormous numbers to royal personages to the smallest and simplest box or cap-stand, no object was too large or too small, too magnificently important and useless, or too trifling and utilitarian to be ornamented with the exquisite work of this character.

There must at one time have been numberless nameless masters of this art, which is also a craft, for in Europe—even in London—there are some thousands of fine examples in splendid condition. Of



No. I. SWEETMEAT BOX AND STAND INSIDE ARE THREE TRAYS AND NINE BOXES
A CHARACTERISTIC OF LATER SOOCHOW CORAL LACQUER WORK



No. IV.—A PAIR OF BEAUTIFUL HANGING FLOWER VASES, PERFECTLY CARVED IN FINE RED LACQUER, OF THE MOST CAREFUL AND DELICATE PERIOD

course, the survival of the original work of the artist is one of the particular charms of all good lacquer. While colours fade and fly from pictures, and canvases become rotten, sculpture broken, and the most beautiful engravings perish, bronze and lacquer almost defy time and the destroying hand of man. Professor Bushell has, I think, said that Peking and Soochow have produced nothing of artistic value in this connection since the reign of the highly cultured Ch'ien Lung—late seventeenth and early eighteenth centuries, strictly 1736 to 1795—so one may suppose that many of the pieces of which we give photographs belong roughly to about two hundred years ago. This emperor had an especial love for lacquer which was beautifully carved, and his palaces soon became well furnished with a vast quantity of specimens in many more varieties than the red and black carved work with which we are for the moment dealing. In regard to the statement that the best production of carved lacquer ended with the cultivated court of Ch'ien Lung, it is a little difficult to accept Professor Bushell's dictum, although all he has written on Chinese art is extremely valuable to the student. It is quite possible, for example, that the sweetmeat-box of the coral lacquer of Soochow, given in the first illustration, was made a little later than the great period he mentions. Yet it is an exquisite piece of work, composed of many details which do not clash nor hurt each other, and of a kind which the collector may still obtain at no great outlay—if he be lucky. At the rarely visited museum at Bethnal Green there used to be a fine loan collection of such examples, but during the long years that these articles have been appearing it has, I regret to say, been withdrawn.

The mirror frame shown in No. ii. belongs to a different class of work, more analogous to carved and painted wood than to the true lacquer, but the surface is so hard and brilliant, and its period is doubtless that of Ch'ien Lung, that it comes fitly into the present article. Evidently this type of bronze mirror,

with painted and polished or lacquered frame, was popular with the great people of the East. We have seen a fine old red example described, on good authority, as a cleverly carved sixteenth-century Chinese piece, and also, on good authority, as a mirror stand made for the Takugawa Shogun Hideyoshi (the Taiko Sama) by Sanawa, of Osaka Castle Town. Of course, the pattern is more characteristically Japanese than Chinese; but it is difficult to say who first used the design, as each nation borrowed freely from the other as the generations passed. However, the red example we have seen is probably Japanese, as Hideyoshi is said to have invaded Corea, and the banner shown in No. ii. has, in the red piece of which we speak, tied to it a Corean standard.

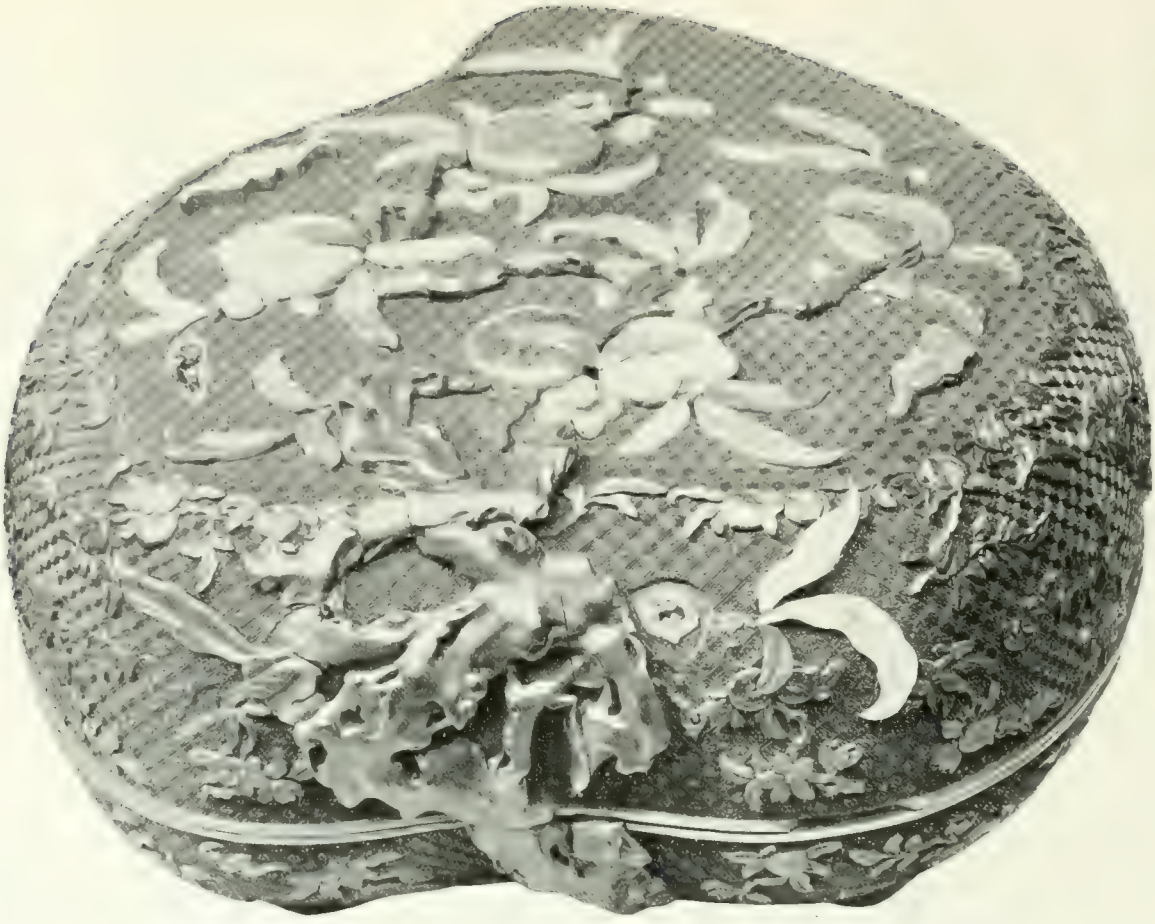
Such and such are the side issues that befall the hunter after antique lacquers; but the best of all hints in this connection is to follow your own



No. III. A FINE EXAMPLE OF THE CARVED RED LACQUER OF SOOCHOW, WITH ELABORATE DESIGN CARVED DEEP INTO THE LACQUER AND FINELY POLISHED, A STYLE OF WORK VERY POPULAR IN THE REIGN OF CH'IEN LUNG (1730-1795)

sense of beauty, and choose the things that you love best. Then you will doubtless become the owner of such agreeable red coral lacquer as is shown in the vase No. iii., in which many of the delicate symbols and flowers stand out against a slightly green diapered ground, or, perhaps, you may chance on two such beautiful hanging flower holders as appear in No. iv. These were found in an old house in Ireland by a friend of the writer who is an indefatigable huntress for antique Chinese arts—and a very fortunate one too.

Such an example as is shown in No. v. is one of the great victories of Soochow work under Ch'ien Lung, and was doubtless made as a complimentary gift to some personage of good taste and enormous importance. It shows a favourite device of the period, whereby all sorts of stones—jade, amethystine, quartz, lapis-lazuli, and turquoise—were carved into the design showing



No. V.—A PRESENTATION BOX OF CARVED RED LACQUER, RICHLY ORNAMENTED WITH VARIOUS CARVED AND POLISHED STONES OF GREAT DECORATIVE VALUE. THE FORM IS THAT OF THE FORTUNATE PEACH. THE DETAIL THROUGHOUT IS MOST BEAUTIFUL, THE PERIOD DOUBTLESS THE LAST YEARS OF CH'IEN LUNG.



No. VI.—A TYPICAL LARGE SHAPED BOX OF CARVED SOOCHOW LACQUER OF EXQUISITE FINISH, COLOUR AND DESIGN



THE FISHER BOY

BY JAMES INSKIPP



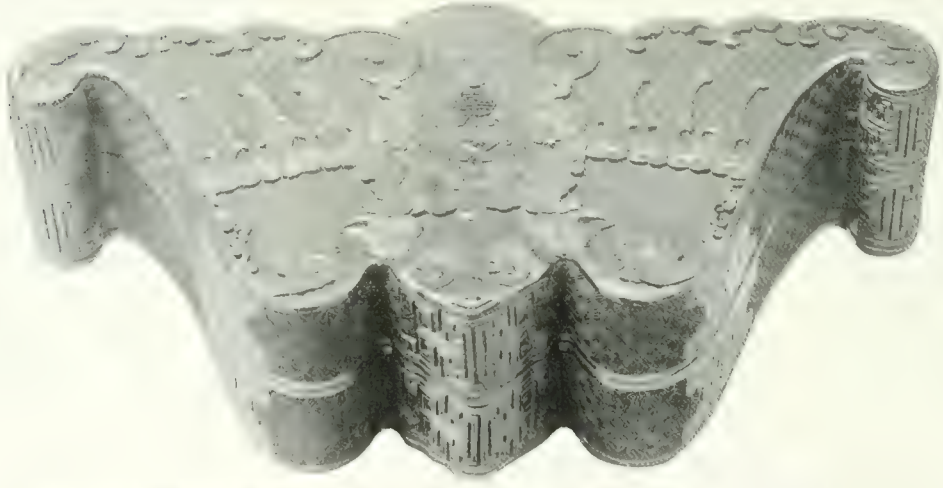
No. VII. -OBLONG BOX AND COVER OF LACQUER CARVED IN RED AND BLACK IN LOW RELIEF



No. IX.—BLACK AND RED LACQUER CARVED BOX AND COVER, SHOWING POPULAR FORM OF DECORATION



No. X. A STAND OF JAPANESE RED LACQUER, WHICH SHOWS HOW CLOSELY THE NEW NATION FOLLOWED THE OLDER. THE BLACK LACQUER ON THIS PIECE IS, HOWEVER, PURELY JAPANESE IN CHARACTER.



No. XI. A BOX OF CORAL CARVED LACQUER OF SOOCHOW, IN THE FORM OF THE BAT, THE SYMBOL OF HAPPINESS; A BEAUTIFUL, IF LATE, SPECIMEN.

symbols of happy omen, such as the peach, the bat, and flowers and fruit. It is a gorgeous example which would be difficult to find to-day, except, perhaps, in a rather crude copy. For the Chinese of the south, at least, have long awakened to the advantage of supplying the once detested European market with any quantity of poor reproductions of their best work.

But with carved lacquers you should have the supreme advantage of being on safe ground. Such specimens as those of which we give illustrations and full descriptions have taken cultured hands and brains years to bring to perfection. The gradual building up of the lacquers on a thin wooden base, the patient and skilled carving of the decoration, the final polishing, and in some cases painting, of the detail, these things have been done without thought of time by a race to whom perfection in some particular class of work seemed far more important than life itself. Such pieces may be copied at the present time in Japan and elsewhere for the benefit of traders, and the result may be very fairly good. But the difference between antique and modern work is extremely obvious, and thus the collection of red coral carved lacquer becomes one of the very few paths which those who would form a cabinet can follow without fear and with a certitude of satisfying their sense of beauty without the constant worry of a possibly clever imitation, which his fellow-collectors will immediately recognise.



No. VIII. CIRCULAR BOWL AND COVER OF RED LACQUER, WELL CARVED WITH DRAGONS, CLOUDS AND ORNAMENTS. ON THE TOP IS A CARVED FIGURE OF A SEATED MAN. EARLY EIGHTEENTH CENTURY WORK.



Introduction to the Picture Sale Catalogue of Baron Albert von Oppenheim's Collection in Cologne
By Dr. W. von Bode

The collection of Baron Albert von Oppenheim, which was gathered together during the course of a long life-time, is the most comprehensive and one of the choicest private collections that Germany has produced for many years. The collector (born 13th November, 1834: died 23rd June, 1912) showed his appreciation of the favourable position of Cologne, situated as it is in the midst of the great art-markets, by making acquisitions, whenever favourable opportunities presented themselves, either in Cologne itself or Paris, Brussels, or London. The greatest authority on the subject is going to pronounce on the antiquities, especially on the collection of Rhenish stone-work, which, in its way, is unique. Might I then once more briefly draw attention to the importance of the collection of paintings which, owing to the courtesy of the owner, has already appeared in various collections?



PORTRAIT OF THE PAINTER RYCKAERT
BY ANTHONY VAN DYCK IN THE OPPENHEIM COLLECTION

The gallery contains, among others of an earlier period, one of the most interesting pictures of the old Dutch school, *Saint Eligius*, by Petrus Christus, fully signed and dated 1449. It is at the same time one of the most comprehensive and attractive works of Jan van Eyck's pupil. It shows a young couple (presumably a couple of saints) in the costume of the period, in the workshop of the goldsmiths' patron

saint, receiving their betrothal rings. It is a picture of the times, which owes its great charm to the richness, delicacy, and faithfulness of all its details. There are also two characteristic works of Quinten Massys—the Madonna before an open landscape, a later composition, full of movement, rich in motives, and in splendid repair; and *The Two Money-changers*. The latter gave rise to an interesting controversy owing to the inscription on the book—"Le Roy doict a Maistre Cornile de la (Chapollo)," from which the conclusion was drawn that Master Corneille de Lyon was the painter of the picture, though it bears no resemblance to the miniature-like, simple portraits of that painter. Others suggested Marinus von Romerswale as the painter, but the finicalness of his brushwork and the mannerisms found in similar pictures by the disciple of Massys are lacking. The picture is more like Massys himself as he appears in his own picture in the Louvre, entitled *The Money-changers*. Two small portraits of a young bridal couple, formerly attributed to the young Hans Holbein, are characteristic works of a Dutch contemporary, Ambrosius Benson, only lately discovered, who was influenced by Milanese masters. They are especially fine examples of his art.



STUDY OF A GIRL'S HEAD · BY REMBRANDT · IN THE OPPENHEIM COLLECTION

The greatest Flemish masters are almost all represented. By P. P. Rubens there are, besides a broadly conceived landscape, two larger sketches, one of which is a draft of the allegorical frescoes in Whitehall, London, *The Victory of Harmony over Discord*, a work which displays the bright freshness of colouring and the masterly breadth of his latest period. By A. Van Dyck a coloured study of the portrait of the painter Ryckaert is especially attractive. Of the two good pictures by D. Teniers, that of the *Archers* is one of his greatest works, on account of its bright, sunny tone and light style. Besides these there is the *Family* by G. Coex, which belongs to the best works of this "lesser van Dyck," as he was rightly named, even in his own times.

The Dutch school is most fully and splendidly represented. Scarcely one of the great masters is missing. Heading the list are three pictures by Frans Hals. The almost half-length portrait of a young, pretty, stout-looking lady of Haarlem shows the refreshing freshness of comprehension, the buoyant yet charming execution, which are characteristic of this artist's middle period, especially about the year 1640. His jovial disposition, his delightful humour, appear fully in the two round pictures of laughing, fair, curly-haired boys, painted *alla prima* with great artistic perfection. Hals's contemporary, Thomas de Keyser, of Amsterdam, more dignified and painstaking than the great Haarlem master, occasionally resembles him in small-sized portraits, even in masterpieces, such as the half-length portraits of a young man and his wife in the Oppenheim Gallery; he is his equal in freshness of conception and fine treatment. De Keyser never painted more perfect nor more delightful pictures than these.

In such a collection as the Oppenheim one Rembrandt

could not be missing. The study of a young girl's head was done in the latter, in an epoch of the artist preferred in our days to all the others. The rich colouring, the glowing tone, the deep perception, distinguish this period especially. Almost all the genre painters are represented. Gerard Terborch's *Portrait of Two* possesses in a high degree the delicate colouring and fine drawing whereby this artist excels all other Dutch masters. Jan Steen's *Toilette* is characteristic of the delightful humour peculiar to the artist. *The Three Topers*, by Adriaen van Ostade, though small in size, belongs to this artist's best work, on account of its warmth of tone, rich colouring, and exceptionally fine characterisation. But chief of all the genre paintings is *The Mother with Her Children*, by Pieter de Hooch. It belongs to his earlier, rarer period. The date (1658), besides the monogram on the picture, proves that it was painted at the same time as de Hooch's masterpieces in the National Gallery, Buckingham Palace, and other equally great works. It most nearly resembles the pictures with a similar subject in the Rycks Museum in Amsterdam, which have the same warm tones, reminding one of Maes and the same glowing reds.

A great rarity, small but extremely original, is Paulus Potter's masterpiece entitled *Herd of Swine in a Storm*, in which the artist proves himself a master in the dramatic representation of animals. It is treated in an unusually broad and effective style. A small landscape by Aelbert Cuyp portrays some cows standing in the warm glow of the evening sky.

None of Holland's great landscape painters are missing. By Jacob van Ruisdael there is *The Avenue of Beeches*, one of the rarer, simpler motives of his Dutch home, which the artist paints with equal truth and charm. The collection contains two splendid pictures by Meindert Hobbema, *The Water Mill* and the larger *Village among Trees*, both painted in the sixties, during which period he also painted his equally rare and distinguished works in the National Gallery and the Louvre. *The Bleaching-ground by Haarlem*, which, according to the catalogue, is by Jan van Kessel, is very similar to the well-known picture of the same subject by Jacob Ruisdael. The large picture of *Winter*, by Aert van der Neer, is treated in an exceptionally broad manner, and is most original and effective, from the fact of the landscape being seen through closely falling flakes of snow. The small *Interior of a Smithy* is unique in its motif, and we should never have thought it to be an Aert van der Neer but for its bearing the genuine monogram of that master. The picture proves that the talent of the ingenious artist, who has unjustly been considered as a specialist for winter and moonlight landscapes, can master any subject. It is quite apparent that here, too, it was the various atmospheric effects which induced him to choose this subject. He succeeded admirably in reproducing the effects.

Among other portraits worth mentioning are the life-like portrait of an old lady by Cornelis Verspronck, the most able follower of Hals in portrait painting; and a very effective portrait of a richly dressed young man, which was formerly attributed to Velasquez, on account of its great and simple impression. Indeed, this stately, full-length portrait reminds one immediately of early works of Velasquez—for instance, the picture of Olivarez and of his young king. Was the brilliant artist a Spaniard, or was he of Flemish origin, and did he only come under the influence of Velasquez from having sojourned for a time in Madrid—about the year 1630, at which date the picture was presumably painted?

Besides the above-mentioned, there are in the collection other unusually good pictures, which it would take too long to mention here.

The Parish Church of Kew

Kew has many thousands of visitors every year, yet there are few of them who have paid any attention to the parish church, that modest structure of yellow brick faced with red which stands in the centre of the Green. Kew church, however, is by no means a negligible shrine, and, as its bicentenary was officially celebrated on May 17th, it may be of interest to recall very briefly something of its history. The plot of ground upon which it stands was the gift of Queen Anne, and the church, in its original form, consisted of a nave, a north aisle, and a schoolroom. In 1805 a gallery was added, in which George III. used to worship with his family, the court occupying the body of the church. From its earliest days the church has enjoyed intimate associations with royalty. William IV., shortly before his death, provided for its enlargement, and directed two hundred free seats to be set aside for the accommodation of the poor of the parish, and of the children of the King's Free School, a bequest which is commemorated in a brass tablet in front of the royal gallery. The porch at the west end of the church was added in 1836. In 1884 the chancel was entirely rebuilt, with a mortuary chapel, which contains the remains of the Duke and Duchess of Cambridge, who were constant worshippers. The organ, which is said to have belonged to Handel, was a favourite instrument with William IV. In the churchyard is the tomb of Thomas Gainsborough, painter, a Suffolk man, who died at Kew. Zoffany, the portrait painter, and Jeremiah Meyer, whose

miniatures are still remembered, are both buried in the churchyard. Meyer's epitaph was written by Hayley:—

> "Meyer! In all thy works the world will ever see
> How great the loss of art in losing thee."

Kew is no longer the fashionable residential suburb which it was in the eighteenth century, but it still preserves something of its old-world charm and stateliness. And the history of Kew has been closely interwoven with that of Kew church.



LE COUP DE VENT BY PAUL POTTER IN THE OPPENHEIM COLLECTION

THE Grand Duke Ernest Ludwig of Hesse-Darmstadt, who is a great lover and patron of art (old and modern alike), has arranged a Fine Arts Loan Exhibition, which will be open from the 19th of May to the beginning of October. It comprises painting, drawings, miniatures, etc., as well as sculpture and the various handicrafts, as practised in Germany, Austria, and Switzerland during the period of 1650-1800, that is to say, from the end of the Thirty Years' War to the time of Napoleon.

A Great Fine Arts Loan Exhibition under the Patronage of His Royal Highness the Grand Duke of Hesse-Darmstadt

Many of the exhibits come from the castles of the reigning princes of the German Empire and the Emperor of Austria, and so far have never been publicly exhibited, some of them, indeed, never having been seen by any but their owners themselves and their personal guests, as most of these castles are not opened to the public. Such treasures, therefore, are not likely to be exhibited again soon, if ever, so this is the only opportunity which the public will have of enjoying them.

From the above it will be seen that many most valuable and interesting art objects will be gathered together in Darmstadt for the time being.

Oriental Decoration

STROLLING down the quiet, old-fashioned thoroughfare of Ebury Street, how few people know that behind a quiet exterior there is quite a busy little colony of Oriental artists (each one an adept at his own particular work), all under the direction of Mr. G. Koizumi, whose wonderful work in the restoration of old lacquer, etc., is already so well known in the West End.

In the early summer, how naturally one's thoughts turn to new decorations, both for town and country houses, and somehow this year the old artistic Chinese style seems as if it must suggest itself. What can be found in the warm days more restful and cool-looking than a finely hand-painted wall and ceiling and charming Chinese lanterns, which diffuse a mellow, subdued light during the summer evenings, and furniture in black and gold to perfectly harmonise? What a handsome combination! You have only to call and have a chat with Mr. Koizumi, who is making a speciality of the old forms of Chinese art, adapting them to the present style of decoration—beautiful, soft decorative panels, old style paintings, lacquer screens, all of which would make you fancy yourself back in the most luxurious period of artistic China.

The characteristic feature of lacquer painting is its most decorative value and lasting quality. The colours are simple and vivid, yet restfully harmonious, and as it washes without any ill-effects, it is practically everlasting.

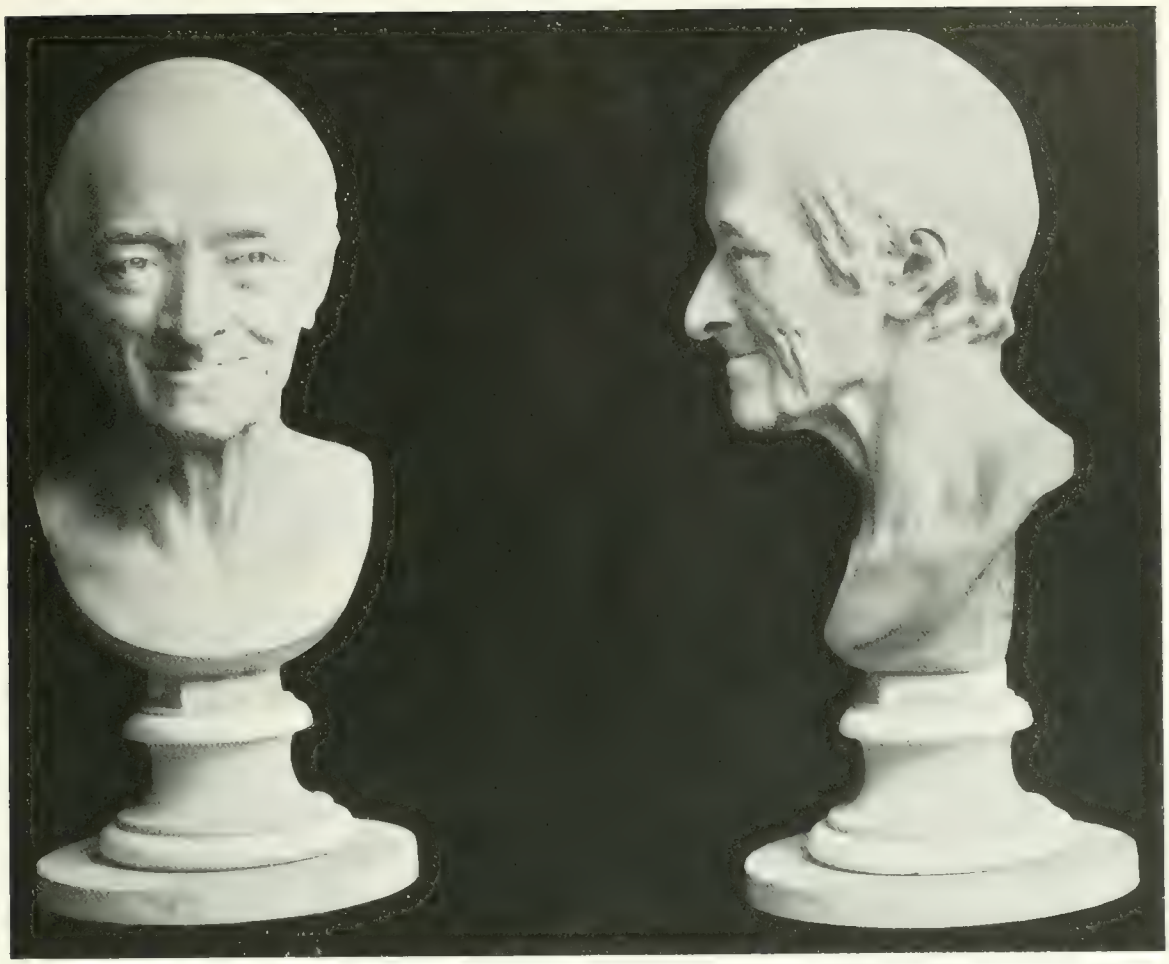
Imagine a wall with, instead of the usual prosaic wall-paper, a lovely scene of hills, with the quaintest of little trees and houses peeping out at odd corners, lovely flowers and plants, beautiful birds and streams, and little rustic bridges. Every wall with a different scene, and yet all in harmony. All this combined with hand-painted curtains, ceilings, windows, and doors. These are a sample of the suggestions that would be made to you and carried out by Mr. Koizumi. Many of us have lying by pieces of old lacquer, or else we are collecting them at the present time. In many cases, after the passage of years, these things are in a very dilapidated condition, but the doctor for this is again Mr. G. Koizumi; in fact, for every kind of Oriental curio. His work is so beautifully done that it is impossible to see where the restoration has been made; and, in fact, one customer complained because he could not see where the work had been done.

The Bust of Voltaire, by Jean Antoine Houdon

THERE are few men, if any, who have aroused more attention in their respective spheres than the satirical philosopher Voltaire, and the lad of nineteen who, when the great French writer was at the height of his fame, carried off the Prix de Rome. This was Jean Antoine Houdon, subsequently known to fame as the greatest sculptor of the nether half of the eighteenth century. Both were men of original genius. Though the one was pre-eminently a poet and philosopher, and the other a worker in a different sphere of art, they were both alike in being at once iconoclasts of the established order of things, yet drawing their inspiration from the old rather than the new. The work of Voltaire was as tremendous as it was various, but though the thought in it was new, its form was dictated by long-established classic models. In the same way Houdon, though the most realistic sculptor of his time, drew his inspiration from the traditions of the ancient Greeks. Throwing aside the artificial and meretricious conventions of the artists who immediately preceded him, he realised nature with an eye informed by the spirit of classical beauty and at the same time endowed with phenomenal psychological insight. It is this combination which makes the art of Houdon so great. His sculpture not merely reveals beauty of form and feature, but at the same time lays bare the inner secrets of his sitters' characters. With consummate skill he could realise the grace of ideal womanhood, express with a sure hand the softly flowing curves of youth, yet he is greatest of all in his portraits of men and women of intellectual ability. It is thus less for his beautiful *Diana* that we remember him than for the wonderful portrait gallery he has left us of some of the greatest personages of his time. His busts of Catherine II., Prince Galitzin, D'Alembert, Prince Henry of Prussia, Rousseau, and, above all, his renderings of Voltaire, reveal their idiosyncrasies, the strength and weaknesses of their characters, almost their secret thoughts, with a fulness that has never been exceeded in sculpture.

His greatest achievement in this direction is the bust of Voltaire, a version of which forms one of the most prized treasures of the Louvre. About this, Auguste Rodin, the great French sculptor, as chronicled by his friend M. Paul Gsell, remarked: "What a marvel it is! It is the personification of malice. See! his sidelong glance seems watching some adversary. He has the pointed nose of a fox; it seems smelling out from side to side for abuses and follies. You can see it quiver! And the mouth—what a triumph! It is framed by two furrows of irony. It seems to mumble sarcasms. A cunning old gossip—that is the impression produced by this Voltaire, at once so lively, so sickly, and so masculine."

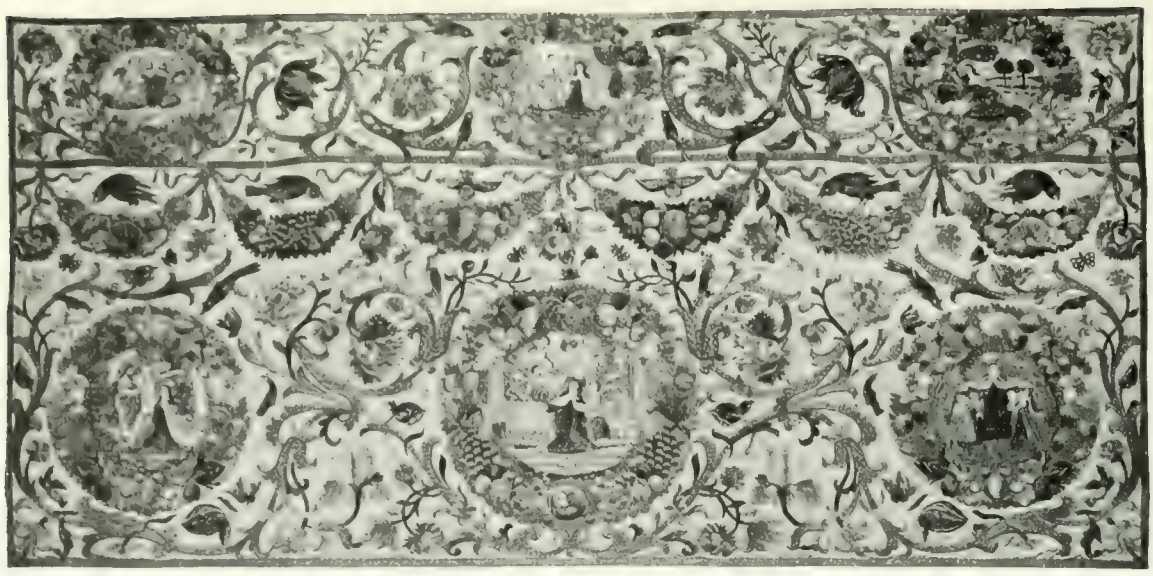
What Rodin said of the Louvre bust is equally applicable to Houdon's twin version of it, formerly in the collection of Monsieur Faure, one of the acutest connoisseurs and best-known collectors of his time, and now in the possession of Mr. Henry Ballantyne, of Walkerburn, N.B., by whose permission we publish the illustration from it. There are, it is true, some slight differences which stamp it not as a mere replica on the part of the artist, but as an independent creation. These differences, however, are not in the characterisation or expression so much as in the poise of the head. In the Ballantyne bust it is more erect than in the one at the Louvre. The expression of the face may be a little more kindly; but to all intents and purposes the revelation of character given in the two works is the same. An examination of Mr. Ballantyne's bust, which is equally sentient in its handling as the Louvre version, and equally searching in its psychographical revelation, enables one to see that though Rodin's was a true criticism, it was not a complete one. He regarded but a single aspect of the work, and this, perhaps, not its most important one. If the bust reveals the weakness of Voltaire—his less attractive trait—it also reveals his strength, showing us not merely the malicious cynic, but also the great philosopher—the man whose writings brought about that most stupendous



BUST OF VOLTAIRE BY JEAN ANTOINE HOUDON FRONT AND SIDE VIEWS

event in modern history, the French Revolution. Houdon renders the full power of the great domed head, the high intellectual ability shown in the projections of the forehead and the arch of the eyebrows, and the full strength of the mobile features. The other idiosyncrasies he has revealed are only a part of the man's complex character—and hardly a great part. A lesser sculptor might have given these, but it requires a consummate artist to give them fully without in any way hiding the essential greatness of the subject. One feels, on seeing the bust, that this is the real Voltaire—a man whom one would not care to cross, to be feared as an enemy, and perhaps even more feared as a friend, and yet lifted above his fellows by the nobility which comes of supreme genius.

Perhaps, incited by the example of M. Rodin, one has dilated overmuch on the psychographical side of this noble work, for though it is the mission of art to reveal character in portraiture, it is equally essential that the revelation shall be made in a beautiful manner. It is in the complete combination of these two essentials that the art of Houdon reveals his supreme genius. He had the gift of telling everything, giving his message with every detail fully rendered, yet expressing it with a largeness of feeling and a sentient force of utterance that rendered all the detail subservient and helpful to his main conception. Thus about his work there is that sense of completeness without undue labour which is perhaps the most salient test of great art. For this power he was largely indebted to his study of classical models. Alone among the contemporaries of his youth, he grasped the idea that the spirit of Greek art cannot be recalled by a slavish imitation of archaic form, or a repetition of the mere conventionalities of style and treatment, but must be found in the application of classical ideals to the truthful realisation of contemporary life. This idea is present in all his work. The bust of Voltaire is impregnated with such a thoroughly classical feeling that it would not look out of place among the terms of the Cæsars in the British Museum, or even if put against that crowning



ONE OF A SET OF FIVE SICILIAN EMBROIDERED PANELS, OF RARE STITCHERY AND BRILLIANT COLOURING, FROM THE CONVENT OF ST. THERESA, PALERMO. EACH PANEL HAS SIX MEDALLIONS, WHICH ILLUSTRATE THE LIFE OF THE SAINT. SIZES: ONE 3 FT. 3 IN. BY 7 FT. 0 IN. FOUR 3 FT. 3 IN. BY 6 FT. EACH

consummation of ancient art, the frieze of the Parthenon. This classical feeling is attained by the ordered simplicity of his composition; the lines of his sculpture being so arranged that the masses of light and shade fall with a certain rhythmic harmony, and the eye is not wearied with insignificant details being obtruded so as to form jarring notes in the music of the composition.

To most artists it is given to achieve one of two things—largeness of style, caused and promoted by the elimination of detail; or the expression of full detail, attained by laboured handling and utterly destructive of breadth. To Houdon and a few of his compeers has been left the crowning achievement of art—the presentment of full detail and the attainment of breadth of feeling in the same work.

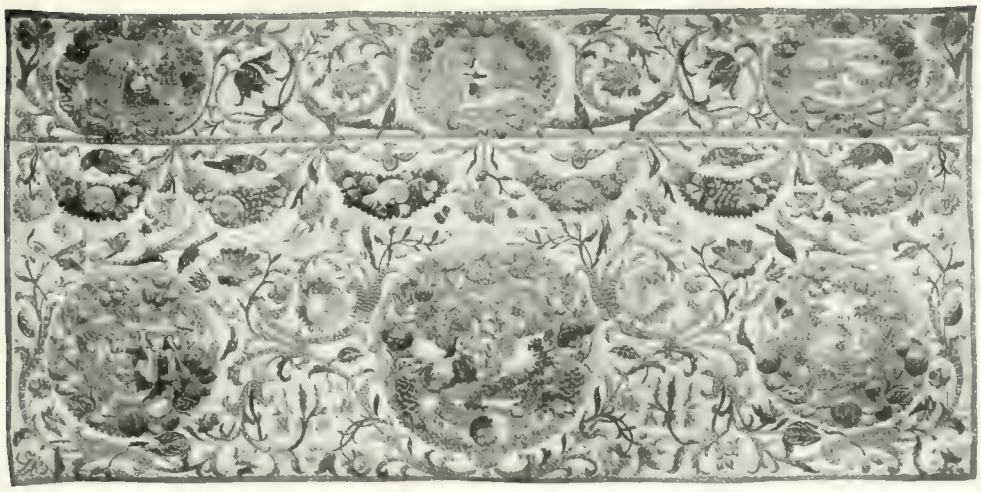
Sicilian Embroideries

If comparatively few women have become famous as painters of pictures, their ingenuity has found other and, possibly, more beautiful materials in which to give expression to their genius, or artistic faculty—inasmuch as silk, satin and fine linen, gold, silver and silken thread, seed-pearls and beads, are more beautiful than mere pigments and canvas, and, withal, they are more dainty to use. Out of these elements women have evolved some of the world's most valued and almost priceless treasures.

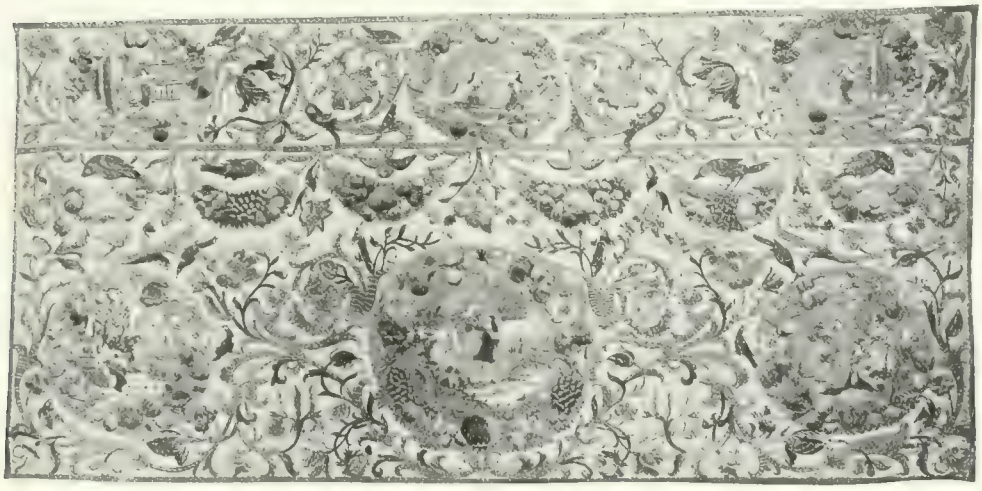
These broidered works of art, so skilfully and patiently worked long centuries ago, fill us with wonder and admiration at the fineness of the stitchery, harmony of colour, the beauty and fascination of the design, and also the imaginative power displayed in the



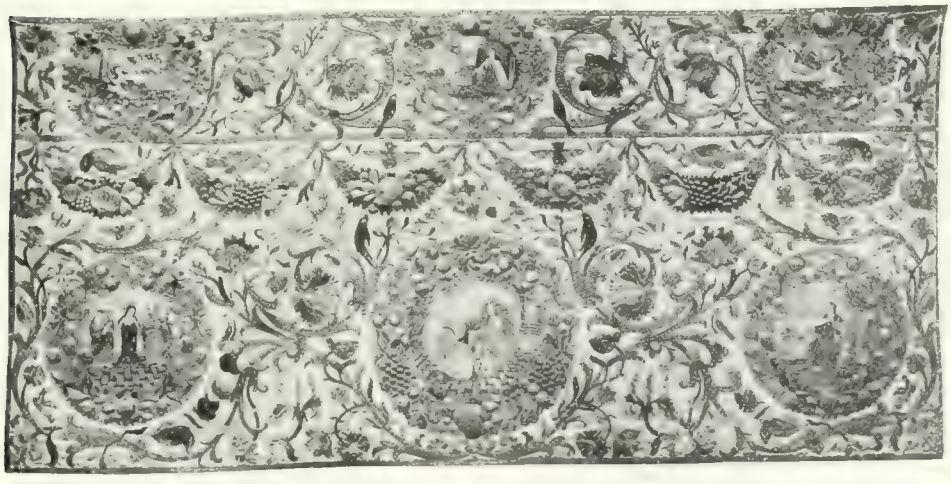
SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL



SICILIAN EMBROIDERED PANEL

interpretation of the subject. How we prize our own Tudor, Stuart, and Queen Anne embroideries, and what tragedies of history some of them recall!

France, Italy, Spain, and other continental countries are rich in these costly productions. The five beautiful altar frontals which are illustrated are of Sicilian origin, and they were probably embroidered in the seclusion of some monastery. For centuries past their home has been in the ancient convent of St. Theresa, which dates from the fifteenth century, and is situated in the little seaport town of Palermo. Here they were guarded by the nuns as most sacred as well as priceless treasures. The workmanship is exquisite, and is done in gold, silver, and silk threads on a rich, ivory satin ground; in parts heavily embroidered in high relief with designs of flowers and fruit. Each of these five altar frontals has six circular panels, which picture scenes in the life of St. Theresa and some of her mental visions. The colouring is wonderfully preserved, even after the lapse of two centuries.

As the initiated are aware, no work of art can leave Italy without the consent of the Italian Government. Accordingly Messrs. Debenham & Freebody had to obtain this concession before they could transfer these interesting and valuable examples of Sicilian art from the Carmelite Convent of St. Theresa in Palermo to their galleries in Wigmore Street, London, W., where they are now being exhibited.

It is not too much to say that it would be difficult to find a finer set of embroideries in Europe than these five altar frontals, four of which measure 3 ft. 3 in. by 6 ft. each, and one 3 ft. 3 in. by 7 ft. 6 in.

An Interesting Discovery

THERE is still an element of romance about the china pantry of the old country house. Recently, at an old-world house in Chepstow, a cupboard which had been locked up since 1840 was broken open, and a complete service of old blue Spode dinner-ware—a service for twenty-four people—perfect in every detail, was discovered. The fact that it had not been exposed to the light for over seventy years accounted for the unusual brilliance of the colouring, and, as it had never been used, the glaze was neither scratched nor dimmed. A specimen plate from this interesting service is shown in the advertisement of Kyrle Fletcher, Ltd., of Newport, Mon.

Moorcroft Ware

IN the description of the pieces of pottery by Mr. Moorcroft, of Burslem, which were illustrated in the May number of THE CONNOISSEUR, no allusion was made to the peculiar technical characteristics of the Moorcroft ware. In most forms of high-grade pottery and porcelain it is necessary to use different ingredients for the body, glaze, and coloration of a piece, with the result that each component has to be fired at a different temperature to the other, and, instead of fusing homogeneously, they really unite in a series of layers, the connection of which can be dissolved by the application of a comparatively moderate degree of intense heat. In the Moorcroft ware this system of manufacture is entirely obviated by the use of clays for colour, glazing, and body, which can be all fired at the same temperature—an excessively high one, which would cause ordinary pigments to fly and dissolve most glazes. In this way every piece of Moorcroft ware is thoroughly homogeneous, the body, glaze, and colouring being thoroughly fused. It possesses an intensely hard surface, and, except by breakage, is practically undamageable. The only objection to this method is the limitation it imposes on the colour range; but Mr. Moorcroft has succeeded by his chemical knowledge in bringing within the scope of the method a thoroughly adequate variety of beautiful hues, and his pieces, in the harmony and perfection of their chromatic arrangement, vie with any examples of modern ceramic art.

An Artistic Handbook

A TASTEFULLY illustrated brochure which will not only appeal to those who buy antiques, but also to those who wish to study the styles of the various periods, is that just issued by Mr. Charles Young from his new galleries at 7, Lower Seymour Street. Copiously illustrated with typical examples, well printed, and enclosed in a simple but artistically designed cover, a copy will be sent to any reader of THE CONNOISSEUR who will forward a visiting-card.

The Carpets of the Orient

THE ideal which every connoisseur sets before himself is to prize those things most in which beauty and utility happily commingle, and in this direction carpets are as interesting as pottery. In the dexterity of the work, in the blending of colours, they have not less fascination. Similarly, as in other matters that appeal to the connoisseur, the authenticity of every specimen becomes of the greatest importance. It is too much to expect that every would-be buyer should be an expert, and yet there is no reason why he should allow himself to be misled. The most beautiful carpets in the world come from the East, and difficulties of obtaining the genuine article are manifold, especially in our days when there are so many imitations on the market. It behoves the buyer to go to a firm upon whose word he can absolutely rely. Such a firm is the Anglo-Caucasian Carpet Company,

of 147, Fenchurch Street. For many years this firm imported the best carpets and rugs from the East, and have established a unique position by the simple but emphatically important method of satisfying the most æsthetic tastes of customers. An authority recommends customers to buy Persian, though slightly more expensive, in preference to Turkey or any other carpets, for not only do they wear longer, but, owing to only vegetable dyes being used, the colours actually improve with age.

Ancient and Modern Art at Waring and Gillow's

The exhibition of antiques and works of art at the galleries of Messrs. Waring and Gillow (180, Oxford Street) is rather of an overwhelming nature. There are many rooms filled with tapestries, old furniture, pictures, and objects of art which rival in interest the contents of many a museum, and illustrate most of the periods between the rise of the Italian Renaissance and the close of the eighteenth century. These are very happily arranged, so that the impression conveyed to the visitor savours less of the cold formality of a museum than the historical domesticity of a nobleman's palace in which every age and generation has left its imprint on the furniture and adornments. Many of the exhibits possess a historical interest. The small chest of drawers, which once belonged to George Washington, shows that the first President of the United States had a discerning eye in regard to furniture. It is what would be now considered as a collector's piece, finely fashioned in the early Chippendale style with bold and appropriate carving. The origin of the piece is somewhat of an enigma, and connoisseurs may divide on the question as to whether it was an importation from England, or whether America, in Washington's time, possessed a furniture-maker whose productions could fully hold their own with those of Chippendale himself. A four-post bed, formerly in the possession of the La Touche family, recalls the time when Royal Academicians did not disdain to employ their art in the decoration of domestic furniture, the panels being painted by Angelica Kauffmann, R.A., with daintily rendered classical themes. There are innumerable other interesting pieces, including many fine sets of tapestry, a complete and richly chased suit of armour of the period of the Emperor Maximilian, cases of old English and Oriental china, and articles of furniture ranging from carved Italian fifteenth-century *cassoni* to the farmhouse and country furniture of eighteenth-century England, while the work of the great English and French makers is superbly interesting.

In the modern picture gallery there is a representative collection of water-colour drawings, mainly of Surrey, by Mr. Sutton Palmer, R.B.A. The themes generally are thoroughly congenial to the refined and delicate art of this well-known painter. With facile touch, and in pleasantly melodious colour, Mr. Palmer adequately realises the lush vegetation of the English countryside, now striking a subdued note in silver and grey, as in the atmospheric *Southdowns, near Arundel*, at other times breaking into more resonant colour, exemplified in the breezy *Surrey Common* and other moorland scenes. One of his most successful works is *A Bonnie Spot—a Slope of Leith Hills*, in which the blue flowers in the foreground are expressed with a fine regard to the colour arrangement of the entire theme. Other drawings that should be mentioned include *The Head of Loch Lomond* and *A Spring Landscape, looking towards Blackdown.*

Our Plates

It is a common error to regard the late eighteenth and early nineteenth century as a period of English art, when, though there were a few great painters flourishing, the rank and file of English artists produced little or no good work. This error dies slowly. From time to time the work of painters whose names are scarcely known to the present generation appears in auction-room or exhibition, and creates a spasm of interest by possessing merit barely inferior to that attained by the master works of the greatest contemporary artists. But the incidents are speedily forgotten; and to the man in the street the only names worth remembering in connection with the establishment of British art are those of Hogarth, Gainsborough, Reynolds, and Romney in the eighteenth century, and of Lawrence and Raeburn in the early nineteenth. A younger contemporary of the two last-named artists was James Inskipp. He attained no great distinction by his work, exhibiting with sufficient frequency at the Royal Academy to show that the merit of his productions was not wholly ignored, yet never being in the running for election as a Royal Academician. The high technical achievement of this artist's picture of *The Fisher Boy*, reproduced in the present number of The Connoisseur, would seem to argue that, had he lived at the present day, he would have been considered one of our most distinguished artists. Inskipp's comparative neglect by his own generation is probably accounted for by the broadness of his work. The popular painters of his time were highly laboured in their execution, and Inskipp's free and fluent brushwork, not toned down by any surface finish, appeared rough and uncouth to contemporary taste. His work, as instanced by *The Fisher Boy*, is likely to make a far greater appeal to the connoisseurs of the present day than to

those of his own. The colouring is well massed, perfectly in tone, and betrays none of the spottiness or straining for meretricious brilliancy so frequently shown in early nineteenth-century work; while the bold, sentient brushwork realises in the most direct manner all that it is necessary to convey concerning the forms and textures of the subjects depicted. A complete antithesis to this treatment is the charming *Pastoral Scene*, by a French eighteenth-century artist closely inspired by Boucher. Full of a joyous vivacity in both theme and handling, it forms a typical example of the art of the period. The *Eton College from the River* is reproduced from an old English colour-print of the time when some of the best English landscape painters did not disdain to employ their talents on themes which would be now regarded as within the province of the photographer. The reproduction of *Girls on the Seashore*, from the print by Kiyónaga, represents the culmination of Japanese wood engraving printed in polychrome: Torü Kiyónaga (1742–1815), perhaps the greatest of all exponents of Japanese graphic art, bringing the process to perfection during his lifetime. In the pair *Hop Pickers* and *Gleaners*, reproduced from engravings by William Ward, after Richard Westall, one is shown a representation of English rural life of the type which the work of George Morland made so popular. Westall somewhat idealised his subjects, and rendered them with more refinement and somewhat less sincerity than Morland, but his work is always charming in its feeling of old-world atmosphere.

Barker of Bath

A few years since The Connoisseur published some articles on Thomas Barker, the painter, illustrated with reproductions. We now understand that his grandson, Mr. E. Harrison Barker, is writing a biography of this artist, who was brought into contact with many notable people of his day. There are two examples of his paintings in the National Gallery. Mr. E. Harrison Barker would be grateful for information concerning works by Thomas Barker in provincial museums and private collections. Address: Le Tréport, Seine-Inférieure, France.

The Hatfield Gallery of Antiques, Ltd.

The modern connoisseur has quite emancipated himself from the old museum idea that works of art should be indiscriminately massed together and roughly arranged according to period, and demands that adequate space shall be allotted to the exhibition of every example, and that it shall be shown amidst congruous and congenial surroundings. This ideal has been attained at the Hatfield Gallery of Antiques at Goodrich House, Hatfield, once the Palace of the Bishops of Ely, and now transformed, through the enterprise of Mr. F. W. Speaight, the governor of the institution, into an unique treasure-house, in which every room is filled with beautiful pieces of antique furniture and objects of art, shown as their designers intended them to be seen.



PORTRAIT OF A LAUGHING BOY — BY FRANS HALS — IN THE OPPENHEIM COLLECTION



(Hop Pickers.)

FROM PIANO TO PIANO-PLAYER

BY GEORGE CECIL

PRIOR to the primitive form of piano from which the present—and perfect—instrument has been evolved there were various makeshifts. As far back as the tenth century the organum (an elementary method of accompanying the voice) preceded the organ, which was the earliest form of keyed instrument; and close upon it came other inventions. The virginals, which were placed upon a table, and played like a piano, followed soon after; and the clavicimbalum, furnished with eight strings, stretched from front to back over a sound-board, and four long and four short keys, complete with levers and jacks, outlined the harpsichord. The early fifteenth-century clavichord, to which the minnesingers sang, the Italian cembalo, and the spinet, which, like the virginals, was a table instrument before Carolus Harward and other late sixteenth-century makers added legs to it, brought the evolution of the piano down to the advent of the harpsichord.

THE HARPSICHORD.

Provided with from two to four strings to each note, the case being either harp or wing shaped, the player could—by means of stops—vary the tone of the harpsichord to his liking, besides being able to increase and decrease its power. The strings were plucked by quills, and the "concord of sweet sounds" thus obtained greatly influenced the music of the period. The harpsichord, it may be noted, occupied a most important position in the theatre orchestras, the player of this indispensable instrument acting as leader. At first the Antwerp harpsichords were most



PORTRAIT OF MOZART BY CABANE [PHOTO BRAUN

in request, but upon the famous Tschudi settling in London and practically becoming naturalised the English make speedily ousted the foreign importation. Under Tschudi's skilled guidance it developed into a heavier-strung instrument, while several extra stops were added, until finally great variety of tone was secured. Two pedals were also introduced, as well as various means of obtaining a *crescendo*, one of which, the "Venetian swell," was invented by the resourceful Tschudi, or Shudi, as he preferred to call himself upon taking up his residence in England. The inventor, however, relegated the achievement to its proper place, for when—some years later—a customer ordered (through an agent) a piano with a "Venetian swell," the maker wrote: "If the gentleman who wants the grand pianoforte is not positive in having a swell, we would thank you to persuade him off it, as it is a thing that adds much to the intricacy and weight of the instrument, and is of no advantage, the forte in the grand pianoforte being designed to be made with the finger and not with the foot like the harpsichord." But the swell being insisted upon, the maker penned the following protest to the agent: "We hope you will not be offended with our declining to put a swell in future to any grand pianoforte, being convinced they deaden the tone to appearance, and being exceedingly troublesome to make, which, however, we should not mind did it answer to satisfaction."



JOH. SEBASTIAN BACH BY CABANE [PHOTO BRAUN

The Handel-Mattheson Duel.

Reference has been made to the use of the harpsichord in the orchestra. In the multitudinous Handel operas, and in Mozart's "Don Giovanni" and "Le Nozze di Figaro," it accompanied the *recitativo secco*. Mattheson (Handel's contemporary) also employed the harpsichord in his "Cleopatra," a lyric work which was produced at Hamburg in 1704, with the composer as Antony, Handel being the harpsichordist—much to the satisfaction of the audience. But Handel was not allowed to enjoy an uninterrupted triumph, for Mattheson, having expired (as Antony) upon the stage half an hour before the performance terminated, and wishing to take his junior's place in the orchestra, insisted upon ousting him. Ignoring the time-honoured rule, *seniores priores*, the younger of the two musicians continued playing; and as the instrumentalists left the building, Mattheson, who was beside himself with rage, gave his subordinate a violent box on the ear. A duel took place then and there; and a terrific thrust from the deeply offended Antony's sword being stopped by a friendly button on Handel's coat, honour was declared to be satisfied, the bellicose duellists immediately becoming excellent friends.

Tschudi's Patrons.

Tschudi numbered amongst his patrons many leading personages in the world of music, literature, and



LISZT BY M. VON MUNKACSY IN THE LOUVRE [PHOTO BRAUN



CHOPIN BY DELACROIX IN THE LOUVRE [PHOTO BRAUN

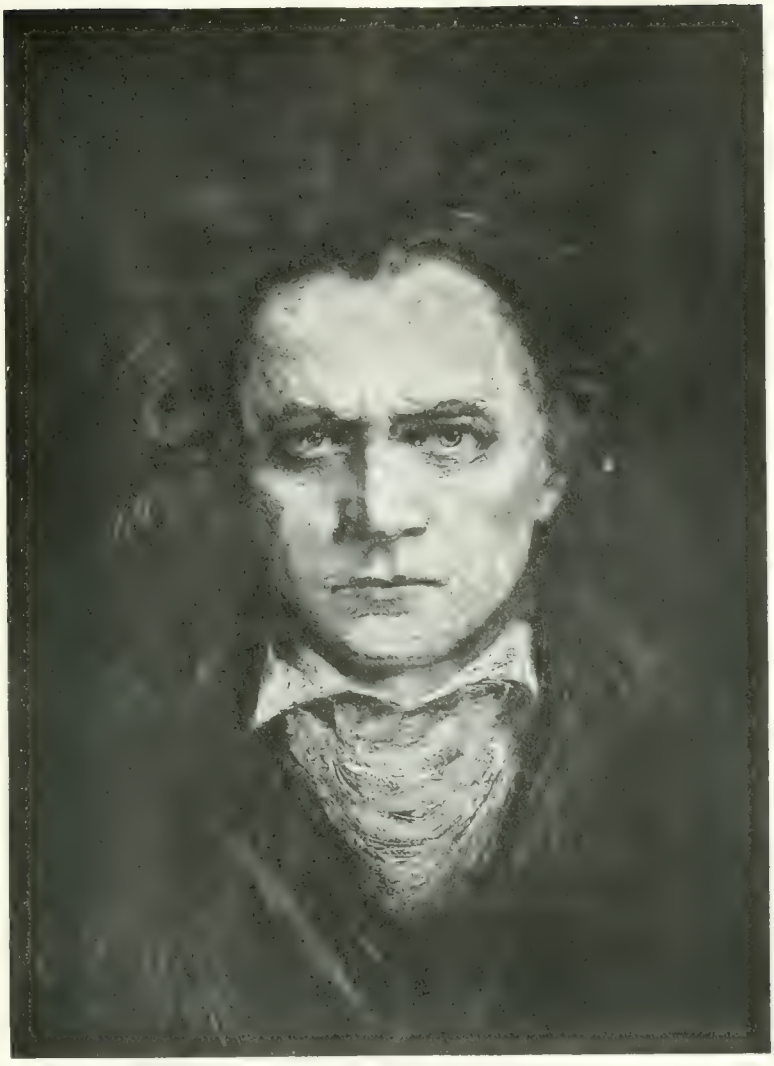
art. Handel, who frequently dined with him, being regaled with German wines and dishes which were specially procured for the occasion, used an instrument of his host's manufacture, besides installing several at the King's Theatre, where he ruled as *impresario*. Handel also ordered one to be specially designed for Anna Strada del Pò, the Italian *prima donna*, who remained faithful to him in the days of his adversity. Unlike many women, the exemplary del Pò practised gratitude, always remembering the care which Handel took over her vocal education. The London public nicknamed her "the pig" when she made an unsuccessful *début* some years previously: but with Handel's assistance defeat was eventually converted into triumph. According to Mr. William Dale's *Tschudi, the Harpsichord Maker*, the instrument in question was discovered in Rome some years ago; and upon the name-board being removed, the following inscription was seen:—"Questo cimbalo è del[a] Sign[ra] Strada, 1731, London." It also appears, states the same authority, that "dead stock"—the bugbear of the modern piano-dealer—did not trouble the fortunate Tschudi, "since he never made a harpsichord so long as he had one unsold." And as all the town, or, at all events, the innumerable wealthy *cognoscenti*, who would have nothing but the best, gave him their custom, it may be inferred that he was seldom with an "unsold" instrument on his hands. Indeed, the favoured harpsichord-maker may have been forced to keep such august purchasers as Frederic the Great, the Empress Maria Theresa, Haydn, Gainsborough, and Reynolds, waiting longer than was convenient to them, owing to his carrying nothing in the way of "stock for immediate delivery." Yet no rival could oust him.

The length and thinness of the strings resulted in the harpsichord being frequently in need of the tuner's services, those which were in constant use requiring his attentions as often as once a week. The quills also lasted a very little while, observes Mr. Dale, as many as eight thousand at a time being ordered by a maker of Tschudi's standing.

The First Piano.

It is generally admitted that the first piano was made by Bartolommeo Cristofori, of Florence, who is said to have invented his "gravecembalo col Piano e Forte" in 1709, while in 1711 the Marchese Scipione Maffei gave a description of Cristofori's piano proper in the *Giornale dei litterati d'Italia*. A Cristofori instrument, dated 1720, is to be seen at the Metropolitan Museum, New York; and another, which was made six years later, figures in the Kraus Collection, Florence. About 1717 Marius, a French harpsichord-maker, and Schroeter, a German organist, devised hammer-actions, which, however, were inferior to those invented by the Florentine some time earlier; but after Stein, of Augsburg, brought out his hopper escapement in 1777, improvement moved quickly. As early as 1825, in fact, Alpheus Babcock, of Boston, invented the single-piece cast-iron frame,

and in 1859 a New York firm of piano-makers used the single-piece frame with a double overstrung scale.



BEETHOVEN ARTIST UNKNOWN IN THE LOUVRE [PHOTO BRAUN

American Examples.

During the two centuries that the piano has enjoyed its vogue some extremely decorative instruments have been made to the special order of well-to-do persons, one of the most notable being the grand piano which Don Manuel de Godoy, Spain's Minister of Foreign Affairs, ordered from Tschudi's son-in-law in 1796. The instrument, which was of harpsichord shape, had its inlaid satinwood case designed by Sheraton; de Godoy's miniature, painted by Alexander Taylor, was included in the decorations; medallions by Wedgwood, gilt mouldings, and the Don's arms in burnished gold, completing the ornamental scheme. Several exceedingly decorative pianos were sent over to America during the early years of the nineteenth century, Clementi (who, after starting life as a pianist and composer for the piano, founded a firm of piano-makers) having made many of them. The cases were of satinwood or mahogany, plain or inlaid, the board above the keys often being charmingly painted with garlands of sweet-peas. America also rejoices in the possession of a combination piano, desk and toilet-table, which, according to Sheraton, was designed to suit the "fancifulness which seems most peculiar to the taste of females." Made about 1800, the space between the "works" and the cover is occupied by a tray holding writing and toilet necessities, the tray being removed when the composite piece of furniture is in use as a piano. A front panel is let down to form a writing-table; and a mirror can be adjusted at will. One finds many examples by local makers, dating from 1820 to 1835, the legs of which are most ornately carved, a lyre or a harp surmounting the pedals. A Stein harp-shaped piano, of the year 1800, has also found its way to America, Boston being its present home. The clumsy-looking instrument is provided with no fewer than six pedals, which produce a variety of effects—including the sound given out by the triangle.

Very beautiful is the case of the little upright piano, which is supposed to have belonged to Lady Morgan, the "wild Irish girl," before it passed into the hands of an American collector. The frame is of mahogany, the lower panels of satinwood, an ebony and white holly inlay being used, while the side panels are framed in bird's-eye maple, with mahogany ovals. The case of this treasure-trove is probably by Sheraton.

Pianos with Music-drawers.

Some of the pianos used in America at the commencement of the last century form exceedingly handsome and substantial pieces of furniture. One of



SALVADOR CHERUBINI BY INGRES IN THE LOUVRE [PHOTO BRAUN

these, which was made about 1826, has a mahogany case with a brass moulding round the body, two music-drawers with brass rosette handles being placed below the keyboard, one at either side. The elaborate front legs have a square panel intricately carved and finished off with a brass beading, and the claw feet with which they terminate are of brass, as are also the sockets of the back legs. The three pedals have a support which is half wreath and half lyre; but the music-stand is simplicity itself. A very curious example of the American "table" piano is furnished by a specimen which, made in Xenia, Ohio, about 1835, is shown with much pride by its present possessor. The oblong case rests upon two solid carved legs, which are in turn supported by a table slightly smaller than the actual piano, and furnished with feet in place of legs. Only when the instrument is closed, however, does it resemble a piano.

Very imposing is the example dated 1833, and now in the possession of a New York business firm. The mahogany case is inlaid with brass; pillars with Ionic capitals form the four legs; the single pedal is attached to a harp-shaped support, and the piano is furnished with three music-drawers. Interesting, too, is a piano which was patented by Kohn in 1840, the upper part of the instrument resembling a harp. The wooden frame on which the wires are strung is supported by a carved and gilded wooden post, while the rest of the odd-looking instrument is not unlike a sideboard, the result being somewhat freakish. The six-legged piano also had a vogue in America some eighty-four years ago, being much appreciated by those who took a pride in their homes. Lines and moulding of brass played a part in the decoration of the case, the legs, which were heavily carved, terminating in brass standards. About this period rosewood cases with mahogany lids and carved trestle-shaped supports were also the mode, the pedal being surmounted by a lyre in which a mirror was sometimes fitted.

The early eighteenth-century piano-stools, like the piano-cases, were often works of art, much skill and care being bestowed upon their carving. The feet had a wide spread, thus lending dignity to the stool, while the seat was sometimes provided with a back-rest. A particularly effective scheme of decoration consisted in the sides of the seat being carved to represent dolphins, the tails supporting the back-rail.



GLUCK BY DUPLESSIS [PHOTO BRAUN

THE ADVENT OF THE PIANO-PLAYER.

Some twenty years ago E. S. Votey, an inventor amongst inventors, came to the conclusion that a use might be found for the vast number of pianos which were standing neglected. All over the world the drawing-room piano remained mute for days at a stretch owing to no inmate of the house being able to play it; music was appreciated, but the family could not furnish a pianist, or, at all events, one who was sufficiently advanced to afford pleasure to the critical listener. So Votey determined to attach to the instrument a pneumatic mechanism by means of which a person knowing nothing about music could take the place of a skilled performer. His invention includes a roll of paper with notes cut in it, and in 1897 the astonishing achievement—the piano-player—was given to a wondering world. The invaluable accessory, which was first introduced in America, came as a boon and a blessing to countless possessors of pianos, for, the air-pressure necessary to operate the mechanism being secured by simply working the treddles, music was at last "within the reach of all."

The piano-player was not, however, immediately brought to England, nor upon the remarkable invention being placed on the market did it please everybody. The power of the tone left something to be desired; the delicate shades of expression which are the life and soul of the pianist's art could not even be attempted, and the performance was wooden, and therefore uninteresting. The novelty, in short, appealed only to those appreciating technique more than expression—who prefer an intricate Liszt "Rhapsody" to one of Chopin's poetic nocturnes. But a remedy was soon devised, for the invention of secondary attachments resulted in the operator being able to control power and speed, and — most important thing of all—to bring out the melody. Then came another device, by means of which notes that are unimportant may be subdued, thus enabling one to relegate them to the background intended by the composer.

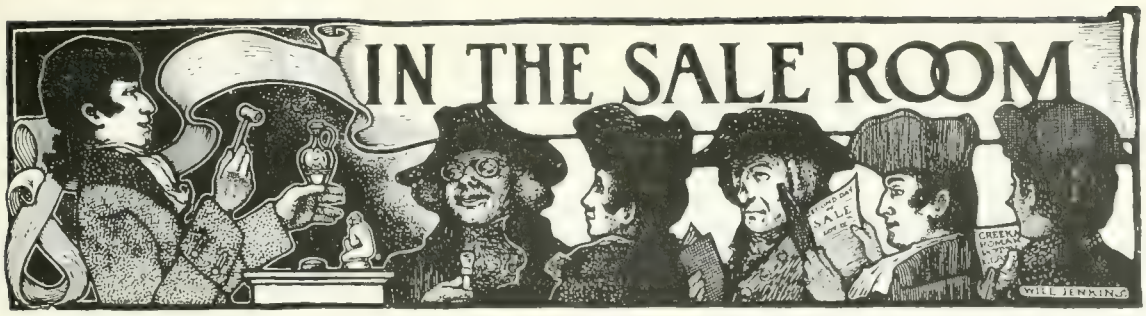
THE CROWNING TRIUMPH.

At this period in the history of the conquering piano-player, it was thought that the last word had been uttered. A very agreeable surprise, however, was sprung on the musical world, for the greatest pianists indicated on the rolls their individual interpretations, which (thanks to a singularly ingenious contrivance) may be reproduced by a person literally knowing nothing about music. Those who are unable to play a five-finger exercise to the teacher's satisfaction can—on the piano-player—successfully wrestle with the most difficult composition in the *répertoire*, while the soulless school-girl is able to interpret Chopin after the inimitable manner of the one and only de Pachmann. Paderewski, Carreño, Bauer, Godowski, Sauer, and other *virtuosi* have enhanced the value of various rolls in a similar fashion.

It may be said of the piano-player's latest improvements that human inventiveness can go no further. When a far-seeing maker, believing that the sale would be larger could the mechanism be hidden from sight, enclosed the "works" within the case of the piano, he was acclaimed as a modern magician—a master of the "vanishing trick." But the real triumph of the piano-player was reached upon life-like playing being made possible.



GREIRY BY ISALEY [PHOTO BRAUN



THE Easter holidays considerably shortened the tale of auctions during April, and made what is usually one of the busiest months during the sale season one of the quietest. The first sale of importance was the dispersal at Messrs. Christie's of a collection of important primitive pictures belonging to the late Earl of Ellenborough; some ancient and modern works, the property of Arthur Maitland Wilson, Esq., removed from Stowlangtoft Hall, Bury St. Edmunds; and some old pictures and pastels from various sources.



Mr. Wilson's properties formed the first portion of the sale. The most noteworthy item was provided by a fine example of Soloman van Ruysdael, *The Landing Stage*, 43 in. by 60 in., signed with initials, and dated 1661. This work, in realising £1,837 10s., equalled the record made last year for an example of this artist, and forms an apt illustration of how the prices for many artists who were considered until lately as secondary masters are appreciating. Two J. Van Goyens, *A View of Rhein-on-the-Ems*, on panel, 25½ in. by 37½ in., signed with initials, and dated 1644, and *A View of the Valkenhof at Nimeguen*, 31¼ in. by 47 in., also initialled and dated 1639, made £892 10s. and £252 respectively. Mr. Wilson's other foreign pictures only brought small amounts, but his English works included: J. M. W. Turner, R.A., *A View on the Brent, near Brentford*, 14¾ in. by 27 in., £420; G. Morland, *A Hilly Coast Scene*, containing several figures, a white horse and a dog, 39 in. by 56 in., signed and dated 1792, £262 10s.; and T. S. Cooper, R.A., 1867, *A Cow and Three Sheep on the Bank of a River*, 36 in. by 29½ in., £81 18s.

It was the Prince Consort who largely promoted the English taste for the works of the Primitives; and it is largely owing to his counsel and assistance that they are so well represented in the National Gallery. It was on his advice that the important collection of Herr Krüger, of Minden, was purchased in 1854. How largely the values of these early masters have appreciated since then was instanced by the price realised by one of Lord Ellenborough's pictures, *The Portrait of the Emperor Maximilian I.*, on panel, 29½ in. by 23½ in., which made £283 10s., against £4 4s. at the Northwick sale in 1859. This, however, was by no means the most important example. The highest price (£2,625) realised by any individual item in the collection was obtained for a panel, 53½ in. by 25½ in., representing *The Death of a Saint*, with various scenes in his life, catalogued as of the school of Simon Marmion, a painter whose work is so rare that no picture can be definitely proved to have been painted by him. The next highest figure attained by Lord Ellenborough's pictures was that brought by a pleasing example of Jerom Bosch, *The Adoration of the Magi*, on panel, 29½ in. by 21¾ in., which made £2,205. Other items included the following:—Paris Bordone, *Portrait of a Gentleman*, 26 in. by 24 in., £504; Lucas Cranach, *Melancholia*, on panel, 19 in. by 28½ in., signed with cypher and dated 1533, £892 10s.; H. Holbein, *Portrait of a Gentleman*, in black dress and cap, holding a book, on panel, circular, 7¾ in. diam., £162 15s.; Peter de Hooghe, *A Musical Party*, 22 in. by 26 in., No. 144 in Dr. Hofstede de Groot's catalogue, £315; H. Krell, *The Elector of Saxony and his Suite*, on panel, 25½ in. by 30½ in., £189; the Master of the Death of the Virgin, *Portrait of a Lady*, in black and grey dress, with white linen undersleeves, on panel, 16¼ in. by 13¼ in., £1,832 10s., and *Portrait of a Gentleman*, on panel, 16¼ in. by 13¼ in., £294; the Master of the Legend of Saint Lucy, *Scenes from the Life of Saint Barbara*, on panel, 28½ in. by 47¾ in., £283 10s.; D. Mytens, *Portrait of a Child*, in embroidered dress with white ruff and feather, on panel, 42 in. by 26 in., £168; and School of Hans Memling, *The Madonna and Child Enthroned*, on panel, 29½ in. by 19¼ in., £1,522 10s.

Among the odd properties George Romney's *Portrait of Miss Mary Ruck*, only daughter of George Ruck, Esq., of Swyncombe, and who married — Benjamin, Esq., M.P., oval, 28¾ in. by 23¾ in., made £3,150. The Bishop of London's Fund obtained a windfall from the sale of the *Portrait of the Rev. William Stevens, D.D.*, 49½ in. by 39½ in., by Thomas Gainsborough, which was disposed of for its benefit, and made £997. Another English work, *The Little Gardener*, a portrait of a young girl in a white dress pushing a toy-barrow, 49½ in. by 39 in., by J. S. Copley, also just failed to attain the dignity of four figures, making £945. Other English pictures included the following:—Sir J. Reynolds, *Portrait of Admiral Swainton*, in grey coat, 28 in. by 23½ in., £130 10s.; G. Romney, *Portrait of John Honywood, Esq.*, in blue coat with red facings, 29 in. by 24 in., £336; N. Dance, *Portrait of David Garrick*, in claret-coloured coat, white vest, black breeches, and white stockings, 92 in. by

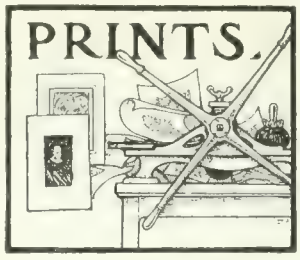
[illegible], £120; George Vincent, *The Travelling Tinker*, a peasant with donkey and cows crossing a stream, 40 in. by [illegible] in., £189; G. Morland, *Entertainment*, 25 in. by 30 in., £157 10s.; Sir H. Raeburn, *Portrait of a Gentleman*, in grey coat with white stock, powdered hair, 29 in. by 24 in., £367; and Sir Joshua Reynolds, *Portrait of [illegible], second Earl [illegible]*, in dark coat trimmed with gold braid, crimson vest and stock, 49 in. by 39¾ in., £840.

The pictures by foreign masters included: Giovanni Bellini, *The Madonna and Child with Saints*, on panel, 12¼ in. by 15½ in., £714, against £430 at Lord Dudley's sale in 1892; Rembrandt, *Head of an Old Man*, a small panel, only 6 in. by 4½ in., £861; Van Goyen, *A River Scene*, with buildings, boats and figures, on panel, 15¼ in. by 20¾ in., £152; Juriaen Ovens, *Portrait of a Cavalier*, with page, horse, and dog, 75 in. by 48 in., £152 5s., and *Portrait of a Lady*, with her son and daughter, seated in landscape, 75 in. by 48 in., £315; G. van Honthorst, *Portraits of a Lady and Gentleman*, a pair, signed and dated 1645, each in ovals, on panel, 28½ in. by 22½ in., £[illegible]; and F. Hals, *A Flute Player*, on panel, 10½ in. by 13¼ in., £504. A picture of the *Family of George Pitt, Esq.*, containing a group of five people, 47 in. by 59½ in., catalogued as of the Early English School, and sold by order of the executors of the late C. E. Newton-Robinson, Esq., made £462. The same gentleman's collection of ancient and modern drawings were sold by Messrs. Christie on April 6th. It included very few examples of importance, the highest prices being realised by the following:—Perugino, *A Shepherd Kneeling*, in bistre, heightened by white, £39 18s.; S. D. Lindmayor, *A Guild Supper*, twenty-nine gentlemen seated round table, signed and dated 1584, in Indian ink, 8¼ in. by 13¾ in., £30 9s.; Jerome Bosch, *A Study of Grotesque Figures*, sepia, £39 18s.; N. Maes, *A Woman Sleeping*, in red chalk, £42; T. Gainsborough, R.A., *A Coast Scene*, with shipping and figures, in sepia wash, 10¼ in. by 14 in., £58 16s.; Claude Lorraine, *A Walled Garden with Trees*, pen and sepia wash, 8½ in. by 6 in., £44 2s.; and Samuel Palmer, *Autumn*, 7½ in. by 16¾ in., £39 18s.

Messrs. Christie's other sales held during the month are hardly worth separate description; that of April 20th included only one item which attained the dignity of three figures, viz., a panel of *The Madonna and Child*, 12 in. by 8¼ in., ascribed to Perugino, which made £120 15s. The sale of miscellaneous properties four days later was hardly more prolific. The following were the best prices attained:—A. van Utrecht, *Dead Rabbit, Partridge, Mallard, and Still-Life on a Table*, on panel, 24½ in. by 26½ in., £105; J. Opie, R.A., *Portrait of a Boy*, in grey coat and high hat, with fishing-rod, 29½ in. by 24½ in., £210; A. Canaletto, *A Church in Venice*, with figures, 12 in. by 16½ in., £105; and G. Morland, *A Coast Scene*, with fishermen landing cargo from a yacht, 19½ in. by 26 in., £99 15s.

The sale of the remaining works of J. H. F. Bacon, Esq., A.R.A., deceased, sold by order of the executors, only served to emphasise the difficulty of obtaining adequate prices for the works of a modern artist when a large number are placed upon the market at the same time. The highest prices realised included *The Dancing Lesson*, 39½ in. by 49½ in., £52 10s.; *Suscipe me, Domine!* 63 in. by 83 in., exhibited at the Royal Academy, 1895, £32 11s.; and *At the Play: Débutantes*, 86½ in. by 66 in., exhibited at the Royal Academy, 1909, £32 11s. Many of the less highly finished studies by the late artist were practically given away. In the same sale *Sophy Baddeley at the Pantheon*, 30 in. by 48 in., by A. C. Gow, R.A., 1875, made £152 5s.; and *Waiting for the Procession*, 36 in. by 63 in., by H. S. Marks, R.A., 1872, £73 10s.

ONLY two sales of engravings occurred during April at Messrs. Christie's. The first, held on April 2nd, which included numerous properties, was very miscellaneous in character, the most noteworthy features being some sporting prints and others in colour, and a few mezzotints. Among the latter, *The Duchess of Devonshire*, after Gainsborough, by W. Barney, proof, with title in open letters, and untrimmed margin, brought £451 10s.; *The Earl of Sunderland and Lord Charles Spencer*, after Cosway, by the same, open letter proof, with untrimmed margin, £94 10s.; and *Sir Arthur Wellesley*, after Hoppner, by the same, and in the same state, £22 1s.



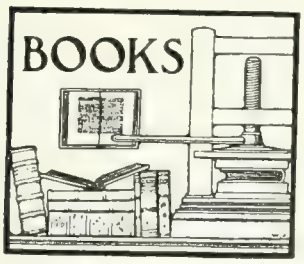
Of the prints in colour, the pair, *Mrs. Siddons* and *Miss Farren*, after Downman, by P. W. Tomkins and Collier, made £110; *Design* (Miss Johnson), after Sir J. Reynolds, by J. Grozer, £102 18s.; *The Itinerant Potters*, by J. Whessell, before publisher's name, £63; *Milk-below, Maids*, after Wheatley, by Schiavonetti, £68; *Scarlet Strawberries*, after the same, by Vendramini, £27 6s.; *The Citizen's Retreat*, after J. Ward, by W. Ward, £102 18s.; *John Corbet and his Foxhounds*, after T. Weaver, by R. Woodman, £54 12s.; *The Bilsden Coplow Day*, after C. Loraine Smith, by F. Jukes, aquatint, £54 12s.; *The Quorn Hunt*, after H. Alken, by F. C. Lewis, a set of eight, £168; and *The Derby Sweepstakes*, after Sartorius, by Edy, aquatint, £31 10s.

In the sale of engravings of the Old English School held at the King Street rooms on April 21st, the prices generally ranged low; the only ones worthy of being chronicled were *Lord Robert Manners*, after Sir J. Reynolds, by W. Dickinson, first state, £42; *The Countess of Aylesford*, after the same, by Valentine Green, second state, £70; *Miss Jacobs*, after the same, by J. Spilsbury, first state, before any letters, £105; *Dancing Dogs*, after Morland, by T. Gaugain, printed in colours, £141 15s.; *The Farmer's Stable*, after Morland, by W. Ward, printed in colours, £75 12s.; and thirteen hunting reproductions after John Leech, in colours, including *Come hup! I say*, *No Consequence*, etc., £47 5s.

On April 17th Messrs. Puttick & Simpson held a sale

which, though of general interest, contained no items of special importance.

THE three days' sale of books, illuminated and other manuscripts, held by Messrs. Sotheby on April 6th, 7th, and 8th, which realised a total of £6,829 15s., was chiefly noteworthy on account of the interesting series of Thackeray relics it contained, the property of Lady Ritchie. The first item was a 4to vol. containing the author's notes for the *Four Georges*. It comprised about 13½ pp. in Thackeray's own autograph and 80 pp. in the handwriting of his amanuensis, with several pages of American addresses. The book contained much interesting memoranda on eighteenth-century matters, besides 2 pp. of notes on the manners and events of the latter half of the fourteenth century, no doubt taken for the novel which Thackeray, as he told Motley, intended to write on the reign of Henry IV., introducing the ancestors of all his imaginary families. This interesting relic made £305. A fragment of a 4¾ pp. folio of an unpublished autograph MS. of Thackeray, describing his travels to Rotterdam and Antwerp, brought £85, and his original sketches to illustrate *A Journey from Cornhill to Cairo*, £400. These included about 30 drawings in colour or tinted, and about 45 in pencil and pen-and-ink, with several fragments of autograph MS. The last item was the most interesting of the series, comprising as it did the whole of the surviving correspondence from Thackeray to Edward FitzGerald of "Omar Khayyâm" fame, as well as numerous drawings (some of them illustrations, and others humorous sketches) which Thackeray sent to his friend. To our present ideas it appears a sad pity that FitzGerald, influenced by the standard of reticence concerning private affairs which prevailed in his days, cut out all the more intimate passages from the letters before having them bound in a quarto volume, and bequeathing them to Lady Ritchie. If it had not been for this strenuous censorship the volume might have been worth thousands of pounds instead of the £730 for which it was ultimately knocked down.



Turning to the other lots in the sale, a French *Horæ* of about 1450, illuminated on vellum and adorned with painted and illuminated miniatures, 180 ll., 15 lines to a page, 7⅝ in. by 5¼ in., made £120; H. Alken, *National Sports of Great Britain*, containing engraved coloured title and 50 coloured plates, 1825, folio, mor., g.e., £50; a 14th-century illuminated MS. on vellum of *Le Roman de la Rose*, 147 ll., 11¼ in. by 8 in., and containing hundreds of illuminated capitals and several miniatures, old mor., £141; and an Italian 15th-century missal illuminated on vellum, and containing a very elaborate full-page painting of The Trinity and numerous other ornamented initials, 286 ll., 9⅜ in. by 6½ in., sm. fol., mor., gilt, g.e., £100. Among several Shakespearian items were included the rare quarto edition of *Romeo and Juliet*, printed by R. Young in 1637—this is the last of the old 4to editions—a fine copy bound by Riviere, mor., t.e.g., £60; the 1619 quarto of *Parts II. and III. of Henry VI.*, the first edition in which they were issued together, sm. 4to, London, n.d., bound by D. L. Clements Efte, mor., g.e., £50; and the first edition of *The Two Noble Kinsmen*, sm. 4to, 1634, mor., g.e., £38; *An Indulgence of Pope Innocent VIII.*, printed by Wynkin de Worde in 1498, brought £69; and another copy, differently set up, £65. These two publications are of special interest, as no other copies are known, and they are printed, with the exception of the first four words, entirely in Caxton's type 7, the rarest of all 15th-century English types, only previously known to exist in three works.

The first edition of Samuel Richardson's *Pamela*, 4 vols., 4to, 1741-2, orig. cf., last leaf in Vol. II. defective, made £46; Charles Lever, *A Rent in a Cloud*, 4to, 1st ed., n.d. (it was issued January 5th, 1869), clth., ½ roan, gt., as issued, £21; Rudyard Kipling, *Writings in Prose and Verse, Edition de luxe*, 27 vols., 8vo, 1897-1913, as issued, £29 5s.; a first edition of Shelley's *Queen Mab*, 8vo, 1813, ½ cf., a fine copy with edges entirely uncut, £100; Richard Lovelace, *Poems*, 8vo, 1st ed., T. Harper, 1649, 18th century, cf. gt., £41; and Charles Dickens, *A Christmas Carol*, with illustrations by John Leech, 8vo, 1844, orig. clth., g.e., £25. This was one of the experimental copies printed for Dickens, the title-page being in red and green instead of the red and blue ultimately adopted. Though dated 1844, these copies were printed either in November or December, 1843.

A presentation copy of the first edition of *Childe Harold's Pilgrimage*—the first two cantos only—4to, 1812, rus., glt. back, marbled edges, with an inscription in Byron's autograph to his friend, W. J. Bankes, made £56; a copy of S. Daniel's *The First Fowre Books of the Civil Wars between the Houses of Lancaster and York*, 4to, 1595, orig. vel., brought £41. This copy belonged to what is generally considered the 2nd edition, and was interesting by reason of the presence of two blank leaves and a fragment of a third, undescribed in the Huth, Hoe, or Grolier Club collations; beyond a rust-hole in leaf 2 and a small piece torn from the margin of leaf 17, the copy was in excellent condition. Robert Green's *Euphues: his Censure to Philautus*, 4to, 1587, 1st ed., mor., antique, one of the three copies known, realised £100. One of the other two copies is in the British Museum, while the second brought £200 at the Huth sale last year. It was not known that the present copy existed when the latter was purchased. Ten of Chapman's Plays in the original editions with a duplicate of one in the second, bound up in 2 vols., 4to, old cf., sold for £100; and the first edition of Defoe's *Robinson Crusoe*, 2 vols., 8vo, 1719, contemporary cf., 1st vol. sides only, with mor. case, £85; and a pencil portrait of *George Eliot* by Samuel Lawrence, 1860, acquired by John Blackwood in that year, £60.

The first portion of the collections of the late Mr.

J. J. Hodgkin, sold by Messrs. Sotheby, Wilkinson and Hodge, was confined to autograph letters and historical documents, some of which were of exceptional interest. The most attractive lot proved to be a letter in Italian, 1 p., folio, from Lucretia Borgia, dated January 14th, 1502, to her brother-in-law, Cardinal D'Este, thanking him for his advice and a necklace he had sent her which "happened to arrive at a most opportune and necessary moment." This letter, which bore the writer's signature and seal, changed hands at £245. A letter, 1 p., folio, from Mary Queen of Scots to the Count Rheingrave, respecting the restitution of Harve de Grace, dated Stirling, 21st September, 1563, and subscribed and signed "Votre bien bonne amie, Marie R.," brought £100; and a letter regarding the proclamation of the war with France, 1 p., folio, from her unfortunate namesake, Mary I. of England, dated June 2nd, 1557, to the Earl of Shrewsbury, and headed with the Queen's signature, made just half this sum. Elizabeth was represented by her royal sign-manual on a letter, 1 p., oblong, folio, July 28th, 1602, asking the High Sheriff of Warwickshire to despatch forty men to Ireland to assist in quelling the insurrection there. This brought £32. An autograph letter, in French, 1 p., folio, Greenwich, August 14th, 1514, to Margaret of Austria, from Sir Thomas Boleyn, asking her to allow his daughter "la petite boulain" to return to him, brought £47. The daughter referred to was probably Anne, the future queen of Henry VIII. Other autographs included a letter in French to the Duke of Burgundy, slightly cut, signed by Edward IV., £35; a letter from Henry VIII., 1 p., folio, having reference to Sir Thomas Boleyn, with autograph subscription and signature, £30; a letter, 7 pp., folio (said to have been found on the battle-field of Mühlberg, 1547), bearing the signatures of Melancthon and eleven other noted Reformers, £32; one, 1 p., folio, signed by Queen Catherine de Medici, having reference to the return of Mary Queen of Scots to Scotland, £50; one of Marguerite de Valois to her husband, Henry IV. of France, 1 full p., folio, bearing her monogram and signature, £21; an interesting holograph letter, s., 2 pp., folio, Richmond, November 8th, 1581, from François Duc d'Alencon to his brother, Henry III. of France, asking him to send 50,000 crowns to enable him to prosecute his suit with the Queen of England, £40 10s.; another from Lady Arabella Stuart, 1 p., 4to, February 8th, 1587, to the Countess of Shrewsbury, £35; another of Inigo Jones, s., 1 full p., folio, July 15th, 1620, in relation to the building of the Banqueting House, Whitehall, £46; a long holograph letter from Samuel Pepys, s., 2 pp., folio, Trinity House, February 7th, 1672, to Sir R. Browne, with reply in Browne's autograph on same sheet, £24 10s.; an autograph letter, s., 1 p., folio, June 25th, 1680, to Pepys from John Evelyn, £20; and the sign-manual of Oliver Cromwell, 1 p., folio, September 18th, 1656, having reference to Nova Scotia, £49.

Other interesting lots included a contemporary copy of the Magna Charta, showing a considerable number of slight textual variations from the original, and dated June 16th instead of June 15th, £50; a lot of five Eton College bills—probably the earliest extant—being the accounts of the school expenses of Con O'Neill, son of Hugh O'Neill, son of the famous Earl of Tyrone, at Eton, 1615, '17, '18, and '19. The fee for tuition seems to have been uniformly £1 per term. The diet for the boy was normally about £3 11s. 6d., and £3 6s. for his attendant. The Ostess (? bedmaker) had £1 16s. 8d., while paper, ink, and pens only cost a few pence a term. This lot was not dear for £35. A large collection of MS., autograph letters, documents, engravings, books, etc., relating to that celebrated personage, the Chevalier d'Éon, who posed alternately as a man or a woman, and puzzled some of the acutest individuals in Europe concerning his sex, brought £170.

At a sale held at Messrs. Puttick's on April 2nd an autograph letter, s., 1 full p., folio, of Robert Devereux, Earl of Essex, to Henri IV. of France, brought £18; one of Sir Walter Scott, 3½ pp., 4to, to Croker, Jan. 5th, 1823, £10 15s.; and a holograph MS. of W. M. Thackeray, 1¼ pp., 8vo, of six verses of the "Plimco Pavillion," with an original drawing by the author on the reverse of the full page, brought £13.

Furniture, Objects of Art, etc.

On April 6th Messrs. Christie disposed of the objects of art belonging to Mrs. T. G. Arthur, and furniture, porcelain, etc., from various other sources. The following were among the principal items: a slip-ware two-handled bowl, decorated with initials and dated 1724, £26 5s.; a Nankin dish, painted with flowers and birds, 21½ in. diam., £42; an iron corn measure, 1671, 19 in. diam., 10½ in. high, £23 2s.; a set of Spanish early 17th century embroidered hangings, 4 panels, each about 20 in. high and 60 in. wide, and a cornice, 9 in. deep by 18 ft. 9 in. long, £157 10s.; a pair of agate ware vases by Wedgwood and Bentley, modelled with laurel festoons in white and satyr-head handles, 11¼ in. high, and a third, 12¼ in. high, £39 18s.; a pair of English lacquer cabinets, decorated with Chinese landscapes, figures and birds in black and gold, slightly heightened with red, 76 in. high by 44 in. wide, £115 10s.; and a Dutch small settee, with high back, on walnut cabriole feet, 4 ft. 6 in. wide, £75 12s.

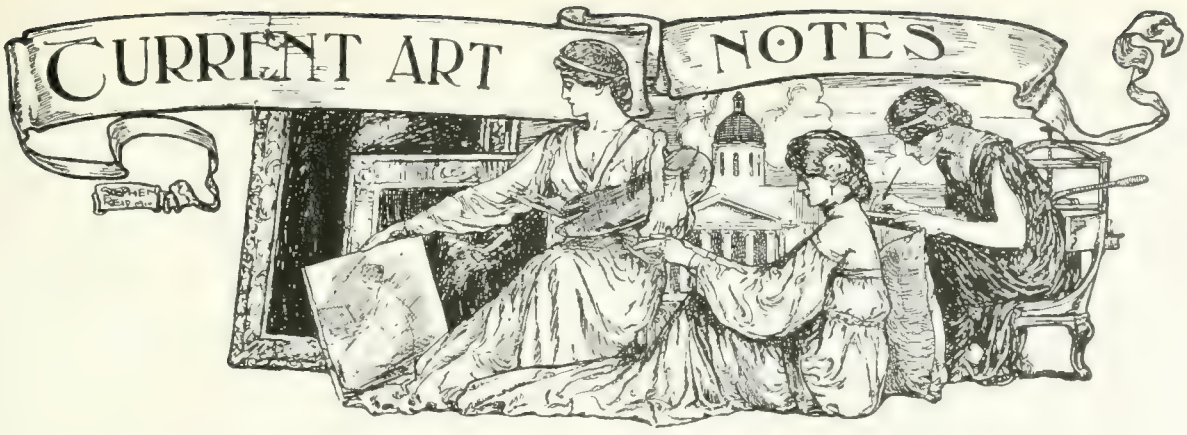
At a sale held by the same firm on April 23rd, a Louis XV. cabinet, the panels inlaid in marqueterie of various woods on tulipwood ground in kingwood borders, the centre mounted with a chased ormolu appliqué, and with an open gallery round the top, 54 in. wide, 36 in. high, made £420; a Derby dessert service of 51 pieces, painted with wreaths of flowers and birds in striped dark blue and gold borders, £99 15s.; a Derby dinner service of 168 pieces, painted with flowers in colours in dark blue borders, gilt, with foliage, and with white and gold gadrooned edges, £168; and a Régence commode, with shaped front and two drawers, veneered, with panels of tulipwood in kingwood borders, richly mounted in ormolu, and surmounted by a fleur-de-pêche marble slab, 56 in. wide, £630.



GIRLS ON THE SEA SHORE

BY KIYÓNAGA

From the "History of Japanese Colour Prints," by W. Von. Seidlitz (Heinemann)



The Royal Academy Oil Paintings

AN average exhibition, not distinguished by any works of extraordinary merit, or possessing the attractiveness of ultra-sensationalism, but containing a larger proportion than usual of pictures marked by a thorough sincerity of intention and technique—such may be given as the first impression of this year's Royal Academy. The greatest changes are in connection with the hanging. In Gallery IV. only about two-thirds as many pictures as usual have been placed. It would be idle to say that the gallery does not look exceedingly well under the new conditions; but its good effect may be more probably ascribed to the judicious arrangement of its contents in tonal harmony with each other, than to the less full utilisation of its wall-space. The former phase of the innovation may be commended; but hardly the latter. A practice which, if extended to the other rooms of Burlington House, would reduce the number of works annually on exhibition by about a third, would press very heavily on outside artists — more especially on that numerous body who produce good work without ever rising to greatness, and to whom being hung in the Academy often makes the difference between a successful year and a bad one. It is practically wholly from this class, and the young men from whom the great painters of the next generation will be recruited, that the economised space would have to be taken. To shut them out would largely destroy the present representative character of the



"OPHELIA" BY STEPHEN REID, R.E.A. EXHIBITED AT THE ROYAL ACADEMY, 1914

exhibition. As the one free market in the country open to all work of sufficient merit, without fee or commission, the Academy fulfils a national function, and anything which tends to limit its utility in this direction is to be deprecated. The other innovations should command general approval. These consist of the transfer of the water-colours, black-and-white examples, and miniatures from the two south rooms to Galleries X. and XI., thus bringing them from a backwater through which the general stream of the public never passed into the main thoroughfare of the exhibition. At the private view the oil pictures which filled the two vacated rooms were somewhat neglected; but while the public in a little time will find their way to these, the experience of years proved that they regarded the relegation of the water-colours and examples in black and white to these apartments as a condemnation by the academicians on these phases of art.

As usual, the strongest feature of the display is formed by the portraits, and it would really seem that the innate egotism of English picture-buyers would compel every capable figure painter we possess to devote himself more or less to this unsatisfactory phase of art—unsatisfactory in the sense that the portrait painter is rarely permitted to say what he wants to say. Nine people out of ten desire to be painted like some one else has been painted. The result is that in addition to the difficulties of presenting inartistic costume in an artistic manner, and conveying distinction to very orthodox types of humanity, the popular portrait painter generally finds himself doomed to the continual repetition of the colour and composition schemes of some of his early successes. Thus the authorship of most portraits can be told at a glance, and the critic finds himself in the difficulty of having to write year after year criticisms on works which are practically repetitions of works he has already noticed.

The most interesting feature of this year's portraiture is the return of Mr. J. S. Sargent to the *métier* in which he attained his most notable triumphs. One, however, is inclined to think that he has somewhat lost touch with it during his peregrinations in other directions. His portrait of *Henry James, Esq.*, is a fine arrangement in paint, admirably lighted, painted with great breadth, yet carrying with it that feeling of completeness which is essential to all great art; but it conveys no more revelation of the personality of the famous American novelist than would an ordinary photograph. The same artist's *Countess of Rocksavage* is charming and brilliant, without reaching the depths of psychological analysis that has characterised earlier works by the painter. Of Mr. Sargent's other examples little need be said. In his *Sketchers* he shows once more that he can paint with certainty patched sunlight and shade falling on figures. There is carelessness, however, in the rendering of the foreground. The paint suggests a great depth of grass, but the exposed shoe of one of the figures shows that the greenery is a mere surface covering. More completely satisfying are the reposeful *San Geremia* and the *Cypresses and Pines*, with its strong contrast of Italian sunshine and dark and heavy foliage.

The last representations of the versatile art of the late Sir Hubert von Herkomer betray to some extent the shadow of the illness which terminated his illustrious career. The portrait of *His Grace the Duke of Wellington, K.G.*, the finest of the artist's examples in regard to colour, appears unfinished; the one of *Arthur Bourchier, Esq.*, represented in holiday guise with his golf-clubs, gives too much the idea of an actor playing an uncongenial part; while a third example, the huge canvas on which are pictured *The Managers and Directors of the firm of Fried. Krupp, Essen, Germany*, is interesting only as a record of the guiding spirits of the greatest armaments firm of modern history. It is perhaps too much to hope to see an artistically satisfying picture of a group of modern business men. In Rembrandt's time, and even in that of Reynolds, contemporary costume, by its picturesqueness and variety, lent a valuable aid to the artist. At present men's costume is not merely ugly, but practically unpaintable. A consummate artist may disguise the harsh outlines and drab colouring of a modern suit of clothes by investing it with some extraneous interest, such as may be derived from an effective arrangement of light and shadow, but when it comes to composing twenty suits of clothes, rendered in some detail, into a pictorial effect, the task goes beyond the scope of modern, and perhaps of ancient, genius. Sir Hubert succeeded in arranging the twenty or thirty figures he had to depict in a natural manner, and in investing each portrait with distinct individuality. Beyond this he did not attain; the work remains a dignified presentment of Messrs. Krupp's directorate, but has few pictorial attractions.

Of those artists who succeed in making pictures out of their portraits, Mr. J. J. Shannon is among the most successful. His canvases are homogeneous; though he focuses the attention on the faces of his sitters, it is not by minimising the importance of their costumes, but by combining the whole in a carefully thought out scheme. He showed this in all his four contributions, which were marked by the same ease of draughtsmanship and fluent brush-work as his examples in the last Academy, and were distinguished by a great restraint of colour and more incisive characterisation. Mr. W. Orpen appears to have been absorbed among the ranks of the portrait painters—a matter of much regret, for his lively fancy and quaint humour will hardly find adequate outlet in this *métier*. Nevertheless, he is eminently successful in it. His portrait of *Richard B. Fudger, Esq., of Toronto*, in a blue coat and white ducks, backed by a grey sky, is one of the most poignant pieces of paint in the exhibition; and his rendering of *His Grace the Archbishop of Liverpool*, if not so fine in its colour arrangement, is a benignant and kindly likeness.

Before this one should have mentioned the two portraits of *H.M. the King*. That by Mr. Arthur S. Cope, R.A., painted for the Royal Yacht Squadron, is decidedly the better. The face, a little elderly in appearance, maybe, is well characterised, and the flesh-tones true to life. Mr. Lance Calkin's version of His Majesty, in the uniform of Colonel-in-Chief of the Coldstream Guards, is not such a pleasing likeness, and is unduly hot in tone. Hanging

over the first named portrait is Mr. Adrian Jones's rendering of *Field Marshal Earl Roberts* mounted on a white charger, which, though not undignified, is more successful in the presentation of the horse than of its rider. Among other portraits calling for attention are those of *Viscount Haldane*, by Mr. Arthur S. Cope, R.A., a manly and dignified likeness; a presentation portrait of *Sir Thomas Sutherland*, by Mr. G. Hall Neale, which marks an advance on anything that the artist has yet produced, the characterisation being admirable, and the handling strong and firm; Mr. Harold Speed's well-painted likenesses of *Mr. John Burns* and *The Right Hon. George Wyndham*, and Sir James Guthrie's atmospheric and sympathetic rendering of *Sir William Turner;* Mr. George Henry's *Sir Clement R. Markham*, with its powerful chiaroscuro; Mr. W. Llewelyn's pleasant likeness of *Mrs. A. F. Pearson;* and Mr. G. Spencer Watson's *Woman in Red*, a symphony in rich and poignant colour, realised without a single jarring accent.



PEN-AND-INK DRAWING, "THE BACCHANAL" BY MISS SARAH G. ADAMSON

Turning to the other pictures, one finds an increasing tendency to choose themes of a literary or historic interest, a practice which, though much in vogue during the Victorian epoch, has more recently almost lapsed. So long as the works thus inspired do not descend into mere catalogues of facts, the practice is to be strongly commended. To the general public the interest of the theme is as attractive as the art by which it is presented; and to divorce painting wholly from literature and history would simply mean that it would be rendered infinitely less attractive to the great mass of the public. Thus a picture like Mr. F. Roe's *The Toast is England* (Lord Nelson handing the loving-cup to Benjamin West, P.R.A.) would make a far more poignant appeal to the man in the street than Mr. Richard Jack's *Master*. The one recalls an incident in the life of a national hero, with whose career he is familiar; the other makes no such appeal to his sympathies, and by this much is handicapped in its effectiveness. Mr. Roe has told his story effectively, and grouped his figures in easy and natural attitudes. Other episodes taken from English history include Mr. W. B. Wollen's Waterloo scene, representing a square of the 28th (1st Gloucester facing a charge of French cavalry at Waterloo, which is painted with much spirit; Mr. J. P. Beadle's well-studied *Napoleon at Waterloo;* and Mr. John Charlton's representation of *Montrose's March to Inverlochy*—an evening scene—in which the belittling effect of the giant mass of the Scottish mountains on the aspect of the small Royalist army is well realised. Great Britain, however, does not provide the theme for the most popular historical picture of the year, a position undoubtedly filled by Mr. F. Cadogan Cowper's important canvas showing how *Lucretia Borgia reigns in the Vatican in the absence of the Pope, Alexander VI.* The picture, which has been purchased on behalf of the Chantrey Bequest, shows the much-maligned princess enthroned before a conclave of red-robed cardinals, while a monk pays the homage usually extended to the reigning Pope by kissing her foot. It is improbable that the incident ever occurred, but Mr. Cowper has justified the adoption of an imaginary event by the fine pictorial end to which he has made it subservient. The scene is depicted as occurring in the Borgia apartment in the Vatican, where, under Pinturicchio's gorgeous painted ceiling, the rich robes of the cardinals form a glowing mass of brilliant scarlet. Lucretia's fair and voluptuous form appears raised above the assembly on the papal

throne. Mr. Cowper has shown great skill in the handling and massing of his reds and sustaining the feeling of jewel-like splendour which permeates every portion of the work. The detail of all the elaborate vestments and ornaments is rendered with scrupulous accuracy, while the characterisation of each figure is well marked and individualised. Mr. Edgar Bundy's *Antonio Stradivari* belongs to the domain of historical *genre* rather than of pure history. In this, while every portion of the work shows fine technique and a feeling for beautiful colour, the whole effect is somewhat disappointing, the major portion of the foreground, which is in deep shadow, being not sufficiently interesting to attract the eye. One would fancy that the introduction of one or two high lights here would focus the work and greatly enhance its effect. If reminiscent of the work of the late E. A. Abbey in its colour-scheme, Mr. Stephen Reid's *Ophelia* is no mere imitation, but a work marked by original composition and great dramatic force. The accentuation of the effect of Hamlet's pointing arm, by placing the king's arm, resting on the side of the throne, in parallel juxtaposition to it, though somewhat daring, is justified by the increased emphasis with which it draws the attention of the spectator to the figure of Ophelia. Well sustained in colour, strongly characterised, and showing an increased sureness of handling, the work represents an advance on anything that Mr. Reid has yet produced. It would be perhaps incorrect to class Mr. Edward Stott's *Motherhood* under the heading of religious art; but the figures and grouping are so obviously inspired by recollections of some of Raphael's "Holy Families" that one inevitably regards the work as a representation of the Madonna—the most perfect type of motherhood. Mr. Stott is to be congratulated on his success in embodying the reverential spirit of ancient Italian art in a guise that is essentially modern. His tender and reticent colour and sure yet subtle handling aptly harmonise with the religious feeling of his work, and make it the most spiritual of the religious pictures in the exhibition. *The Annunciation*, by Mr. J. W. Waterhouse, might be considered a success did not the theme demand a greater depth of feeling than the artist is capable of putting in his work. It is pleasing in colour and well arranged, but rather suggests the presentment of a mediæval legend than that of one of the most sacred events in Christian history. In this respect Mr. R. Anning Bell's *Marriage at Cana* is better. It is cruder in handling, and not nearly so successful in its colour; but it is at least marked by religious conviction. Mr. George Henry's *Spring* is in reality a portrait group of two girls, set in a spring landscape, the whole being composed into a fine arrangement of colour, in which blue, green, and white predominate. Other works which halt on the verge between portraiture and purely pictorial art include Mr. Frank Dicksee's memorial portrait of *Winifred, daughter of Harry White, Esq.*, in which the subject is depicted in a carefully painted flower garden, the blossoms of which form an integral part of an effective colour-scheme; *Ziska*, by Mr. Arthur Hacker, a rendering of a young girl, noteworthy for its facile handling and brilliant flesh-tones and bold yet refined colour; and Mrs. A. L. Swynnerton's picture of *David and Jonathan, sons of H. Fenwick, Esq.*, with its strong sunlight and fine atmospheric feeling.

Mr. George Clausen's *Primavera* is one of the comparatively few studies of the undraped figure in the exhibition. Though the artist is not deficient in a feeling for female grace, the work makes its strongest appeal by its decorative feeling and refined yet acute modelling. Two of Mr. Charles R. Sims's contributions are practically repetitions on a larger scale of his works at the Royal Water-Colour Society; a third, and perhaps his most successful example—*The Little Archer*—which represents the god of love seated on a tree bough, is painted more solidly than is usual with the artist. With its firm handling, breadth of feeling, and rich coloration the work attains a classic dignity of design and marks a distinct advance. The most important examples of the President, Sir E. J. Poynter, is his *Sea Bath*, which shows a number of female bathers disporting themselves in a Roman swimming-bath. The figures are effectively grouped and finely modelled, the transparent green of the sea-water forming an effective contrast to the flesh-tones. Even more academic in feeling than the President's contribution is Mr. Harold Speed's *Dreamer*, which gives a new version of the oft-told story of Endymion. In this the superbly modelled figures form part of a finely balanced rhythmical composition, distinguished by its sentient line and well-harmonised colour. Of a less severe style is Mr. Maurice Greiffenhagen's *Woman by a Lake*, one of the Chantrey purchases, which, though good in colour and arrangement, would have been improved by more finished handling.

Among the works which may be loosely classed under the headings of landscape and seascape, Mr. David Murray's *Work-a-day, Venice*, is one of the first pictures to attract attention. More of a study of shipping than a realisation of the Queen of the Adriatic, Mr. Murray composes it in a harmony of light-keyed colours—tender blues, greens, and greys, lit up here and there with a touch of orange or a gleam of red. The work, which is marked by pleasantly restful feeling, is painted with artistic restraint. Less restraint is shown in Mr. Murray's brilliant *It was the time of roses: Canterbury*, where the rose-blooms in the foreground form a mass of scintillating yet delicate colour. Some distance behind is seen the cathedral, its white walls forming an effective contrast to the rose-flush. The picture is one of the finest and most original colour arrangements that Mr. Murray has yet produced. Mr. C. Napier Hemy returns to an earlier phase of his art in *The River Barge* and *The River-side, Limehouse*, painting grey tidal waters, with their burden of shipping, instead of the blue water scenes he has so consistently produced of recent years. The change is to be welcomed as a proof of the artist's versatility. He shows himself equally capable in the realisation of these comparatively unfamiliar themes as of the others he has made so popular. The Limehouse scene is especially good. Sir Ernest A. Waterlow remains faithful to his last year's departure, giving some effective renderings of snow-covered Alpine heights domed over by blue skies.

The best, perhaps, is the canvas showing *The Monk and Eiger, from Murren*, in which the sky reflections on the snow-shadows carry the blue tones throughout the picture. Mr. George Clausen's *In the fields in June* is a little monotonous in colour, but large in feeling and conveying a vivid sense of open air. Of Mr. H. Hughes-Stanton's several contributions, the impressive *Hampshire from the Surrey Hills* is the most important. Rich and resonant in colour and finely balanced in its arrangement, it perhaps forms the high-water mark of this painter's art. Other landscapes that should be noted include Mr. B. W. Leader's pleasantly rendered *River Lugwy;* Mr. Alfred Parsons's melodiously toned *Avalon;* the finely composed *Richmond, Yorkshire*, by the late Sir Alfred East; and the *Ben Ledi* of Mr. D. Y. Cameron, with its use of the hedgerows of the fields in the foreground as a decorative patterning of horizontal lines, which form an effective foil to the imposing mountain mass in the background. Mr. Arnesby Brown's principal contribution, entitled *Dawn*, represents a slight variation of his cattle theme of last year. Large in feeling and broadly handled, it attains a fascinating simplicity. The *Sea and Sunset Glow* of Mr. Julius Olsson is somewhat over coloured, and he is more successful in his *Silver Strand*, in which the effect of moonlight on surging breakers is rendered with silvery brilliance. Near this work hangs the *March Many Weathers* of Mrs. Laura Knight, a canvas so large that it is impossible to overlook it. Painted with vigour and a fine sense of colour, its effect is only marred by its colossal size, which is warranted neither by subject nor treatment. The former, a man on horseback with his little daughter seated in front of him, could have been as adequately expressed on a much smaller scale, whilst the handling of the work—notably in the realisation of the texture of the horse's coat—does not attain that degree of initiative effect which a work containing life-sized figures demands.

The Royal Society of Painters in Water-Colours

THE 162nd exhibition of the Royal Society of Painters in Water-Colours (Pall Mall East) was marked by the inclusion of several drawings of more than usual distinction. Among these must be included *Boys Swimming*, by Mrs. Laura Knight, perhaps the most completely satisfying production of this accomplished artist. It represented several boys bathing off a rocky sand-spit into blue water. The latter provided an excellent background for the flesh-tones of the youths' undraped bodies, which were finely rendered. The work had a strong air of unaffected truth, was well composed and strongly coloured, without the slightest suspicion of being forced. Mr. Sargent's drawings exhibited his usual wonderful manipulative powers, but he appears to somewhat presume on them and produce work so carelessly finished that only the superb dexterity of the brush-work and the artist's ability to suggest form, texture, and lighting with a minimum of effort redeems it from comparative failure. *In a Spanish Garden* represented three figures grouped by the side of a path which sloped up in almost straight line from the foreground of the work. The figures were set down with easy mastery, but the path, at first sight, appeared to be a column of smoke, and it was only as a result of several glances that one grasped its purport. The *Piazzetta* was a frank sketch, which had all the appearance of a direct transcript from nature. As an example of vehement energy of execution, combined with certainty of touch, it could hardly be surpassed, yet in this there was a mass of chaotic colour in the foreground which suggested nothing and appeared to have been only introduced with the idea of acting as a foil to the buildings in the background. Mr. S. J. Lamorna Birch just failed to attain a complete success in his classical landscape entitled *The Ruin*. The simple grandeur of the sky appeared to need a more elaborate foreground to sustain it, the principal features of the latter being afforded by a perpendicular rock and an upright corner of a ruined dwelling-house; as a consequence, the drawing appeared a little empty. The artist's other contributions included a virile study of *The Rocks at Tregiffcan;* his romantic *Lonely Valley*, with its beautiful effect of deep blue distance under a primrose evening sky; and a tenderly coloured little drawing entitled *An Old Castle*. Mr. Charles Sims's two contributions appeared to be the original versions of two of his Royal Academy pictures. The theme of his *Trophy* was unworthy of its fine execution. It represented three undraped nymphs standing on a pedestal and supporting what appeared to be an exaggerated bonnet-box, out of which emerged a cupid surrounded by flowers, while other cupids sprawled about their feet. The flesh painting was excellent, the grouping of the figures well arranged, but the box which they were supporting gave an aspect of triviality and unreality to the whole theme. His *Spring*—a female figure in transparent drapery, flanked on either side by a cupid—on the other hand, was dainty without being trivial. Recalling the work of some of the early Italian masters in the *naïveté* of its treatment and simplicity of its design, it was thoroughly spring-like in its feeling and sentiment. Mr. J. Walter West's *Sunny Slopes of Lombardy* was Turneresque in its inspiration without being imitative. Brilliant sunshine, conveyed in delicate tone without the introduction of any strong darks, was the *motif* of the drawing, and the artist had attained his object, using a restrained palette in which a tender blue was the predominant colour. A figure subject, *The Billet*, by Mr. W. J. Wainright, was an exquisitely finished piece of work, the most minute details in the figure of the cavalier and its accessories being realised without loss of tone or atmospheric truth. Passing by the pleasantly coloured *View on the South Coast near Arundel*, by Mr. R. Thorne-Waite, the impressive but somewhat monotonous *Mist Veil, Isle of Skye*, of Mr. Colin B. Phillip; Mr. T. M. Rooke's highly wrought *Entrance Court, Mosque of the Barber, Kairouan;* and Mr. William T. Wood's strong but somewhat exaggerated *Thunder Storm*, one came to *The Bay of Ipso, Corfu*, by Mr. H. Hughes-Stanton. This, if well arranged and marked by resonant if somewhat harsh colour, is unsympathetic in its treatment. Two of Mr. D. Y. Cameron's linear arrangements of Scotch scenery, *Arran*



PORTRAIT OF A HORSE. OIL PAINTING BY BEN MARSHALL. FROM MR. BASIL DIGHTON'S EXHIBITION OF OLD SPORTING PRINTS

Rocks and *Argyll*, showed, as he has showed often, that it is possible to produce a pictorial effect without the slightest attempt to realise atmosphere, texture, or local colour. Mr. C. Napier Hemy's *Counting the Catch*, if reminiscent of many similar themes, was a strong and truthful piece of sea painting. Mrs. Allingham was represented by several of her delicate transcripts of English rural scenery; Miss Clara Montalba by two or three of her little colour poems, daintily touched in and full of beautiful suggestiveness; while Mr. W. Russell Flint was seen at his best in several examples, notably in *The Return*, a well-composed and richly coloured drawing of a primitive hunting party, and *Goddesses of Gracious Shade*, with its fine rendering of sunlit marble.

Messrs. Tooth's Spring Exhibition

THERE was plenty of variety provided at the Spring Exhibition at Messrs. Tooth's Galleries (155, New Bond Street). An impressive Josef Israels, *A Friendly Visit*, which is, however, not fresh to London, was supported by other sterling examples of the modern Dutch school, including the finely atmospheric *Wayside Pasture* by Anton Mauve, some typical works by W. Maris, and an excellent specimen or two of B. J. Blommers. *On the Sands at Katwijk*, by the latter, a sunny and unaffected transcript of a Dutch shore scene, was especially good. Of French art there were good, if not great, examples by L. Lhermitte, H. Harpignies, and Rosa Bonheur; while perhaps the most interesting representative of the English school was *Gossips*, by Sir John Millais. When first exhibited, in 1890, this picture was called *Afternoon Tea*, but the present title is the one originally given by the artist. It represents three charming little girls, attired in Kate Greenaway costumes, enjoying with that preternatural seriousness so habitual to children when emulating the occupations of their elders, a repast spread *al fresco* on the grass. The most prominent figure has her back turned to the spectator; and, to quote Mr. M. H. Spielmann, "it was for the sake of that sweet little back," said Sir John, that he painted the group. If not one of the artist's most forcible examples, it is painted with some distinction in a harmonious and attractive colour-scheme, while it illustrates the fact that, as a painter of child-life, Millais was nearly as an acute and sympathetic an observer as Sir Joshua Reynolds. Other works that should be mentioned are, *In the Temple*, by Sir L. Alma

Tadema, R.A. painted in 1871; the important *Market Day, Rotterdam*, by J. H. Van Mastenbrock; and *A Flower Seller, Venice*, by Henry Woods, R.A.

Exhibition of Sporting Prints

THE exhibition of old sporting prints at Mr. Basil Dighton's Galleries (3, Savile Row), which have already been noticed, will remain on view until nearly the close of the present month. The illustrated catalogue of this collection is one of the most full and elaborate productions of its kind which has been issued. Substantially bound and clearly printed, it forms a valuable permanent record of the bulk of the finer old English sporting prints. The illustrations, which comprise about forty full-page plates, are of exceptionally good quality, and will form an interesting memento of what is perhaps the best exhibition of its kind that has yet been held.

Edinburgh: "L'École Romantique"

CONSIDERABLE interest has been aroused in Edinburgh lately by the widespread advertisements of an "exhibition of romantic art" at the New Gallery, Shandwick Place; and the thoughts of many must have sped to the opening years of last century, for it was then, probably, that the word "romantic" was first applied to æsthetics. At that time, thanks largely to the call to arms sounded by Hugo's *Hernani*, a group of young Frenchmen began to vow loudly that the artist need not conform to any given *régime;* and some of them, in their ardour for liberty, "auraient mangé de l'académicien," as Gautier writes in his inimitable account of the affair. These iconoclasts styled their point of view "romantic," and since then the term has gradually passed into *usus loquendi*, signifying art which is before all else the expression of individuality. But, though without form there cannot be any real literature or painting, music or sculpture, is not all enduring art romantic also in the last-named sense? each of the great masters having used his own isolated style, and each owing his immortality very largely to his peculiarity herein. In short, consciously or unconsciously, the promoters of this latest venture in Scotland have chosen a singularly ambitious title; yet it is easy to forgive them their boldness, the exhibition being on the whole an exceptionally enjoyable one. Besides paintings, drawings, and sculpture, there are embroideries and wood-carvings, books, jewellery, and the like, the result being that the gallery holds much of the diverse charm of a curiosity shop; while it would seem that the new *école romantique* do not espouse all the tenets of their French predecessors, several members of the Scottish Academy being among the exhibitors.

The death a few years ago of Miss Bessie McNicol was a grave loss to Scottish art, and this loss is brought home poignantly on seeing a loan canvas by the lady—a large portrait of a girl standing in a garden, her face diffused with sunlight. It must be conceded that the perspective is erroneous, the lawn forming the background appearing upright instead of level; while it must be owned that the face itself is distinctly vapid, and betrays timid, hesitating workmanship; yet these flaws do not prevent the picture from being a memorable and beautiful one, full of infinitely delicate persuasive half-tints. Another striking thing is Miss C. Walton's *Midsummer*, a well-composed portrait group, in which strong contrasts of colour in the higher gamut are pleasantly harmonised; while a picture which wins keen praise is Mr. E. A. Hornel's *Sea Roses*, its theme a little golden-haired girl playing dreamily on the beach. Some may object to the comparative unreality of the landscape encircling the child, but, then, how lovely the design is! and mark, too, the rare brilliance, and more especially the depth of the colour—a depth which almost brings to mind some of the mediæval Flemish masters. It is really in Japanese art, however, that an analogue for Mr. Hornel's canvas is to be found; while Miss S. Adamson also seems to have derived much inspiration from the Orient, early Chinese prints being recalled persistently by most of her works, though at least one of them is in touch rather with the Boucher school. This lady's exhibits consist of drawings done with pen-and-ink, and then heightened with touches of gold, or sometimes with red, and the result in nearly every case is a charming, if slight, decoration, revealing a wealth of graceful draughtsmanship. Equally pleasing are certain drawings by Miss A. French; nor should one fail to cite others by Miss Walton; while in some by Mr. J. Duncan—studies in Celtic mythology—the faces are ably charged with that weird intensity of expression which is among the salient merits of Rossetti. Miss M. Newbery's work in water-colour and pen-and-ink likewise demands praise; but when employing the former medium she is too prone to enter into competition with Conder, and when handling the pen she is unduly apt to invite comparison with Beardsley. She has undoubtedly a hint of his gift for doing tiny details beautifully; but think of the freedom, the subtlety and suggestiveness of Beardsley's longer lines, observe the comparative stiffness of Miss Newbery's, and the gulf separating the master from his follower becomes only too apparent.

Turning from pictures to sculpture, by far the best things in this realm are those of Jacob Epstein; while in the field of applied art a noble item consists in Sir Robert Lorimer's wood-carvings, shortly to be used at Dunblane Cathedral. Sir Robert has a rare understanding of wood as an artistic medium, yet scarcely less beautiful than his work are sundry pieces of jewellery by Miss R. Wager, notably a shell pendant and a turquoise-studded silver chair. Cellini himself would have bowed before these, while Wainwright would doubtless have tried to add them stealthily to his priceless collection of stolen gems; and, good as much of the remaining jewellery is, not much of it compares favourably with Miss Wager's; while as to the display of books, these do not seem to have been selected by any one really well versed in the better fruits of modern typography, among the few things of real excellence being Vincent O'Sullivan's *Poems*, garnished by Beardsley, and Wilde's *Sphinx*, with a cover design by Mr. C. Ricketts, one of the ablest book-embellishers of all time. Lack of space makes it impossible to speak of the china and cloisonné, while with reference to the room consecrated to decorative toys,

considering the way children usually handle their possessions, it seems rather futile to lavish artifice on the latter. Still, something analogous was essayed by various members of the Tanagra school in the fifth century B.C.; and so it transpires that herein, as in many other respects, our new romantics are hardly purveying a novelty, but instead, following a lofty precedent!

Early English Drawings and Pictures by H. H. La Thangue, R.A.

THE Early English drawings and others shown in the entrance room at the Leicester Galleries served to remind one how much English artists have improved in their draughtsmanship since the palmy days of the eighteenth century. Whether they can put their accomplishments to such good use is another matter, for in all art correctness of technique takes a second place to correctness of feeling. Thus a highly finished drawing of *Mrs. Sheridan*, by John Hoppner, produced a wholly satisfying impression on the spectator because of the sympathetic understanding with which the personality of the subject was realised, though the figure was so badly drawn that it was impossible to determine whether she was sitting or standing. Of the same period were several fine drawings by William Hoare, an artist of considerable powers, occupying, in his style, a middle place between Gainsborough and Reynolds, to which artists his works are not unfrequently attributed. J. Richardson belonged to an earlier generation, and his *Self Portrait* was reminiscent of the traditions of Kneller. Of the earlier Victorian artists, some drawings by S. Prout revealed to a greater extent his ignorance of perspective than his picturesque feeling for architecture. Several powerful drawings of animals by John M. Swan, some portrait studies by J. F. Millet, and examples by H. B. Barbizon, T. Girtin, Greuze, Turner, and W. Ward, were included in what formed an exhibition of no small interest.

In the adjoining rooms Mr. H. H. La Thangue, R.A., showed a representative selection of pictures. This was rather a severe trial for his work, for though Mr. La Thangue's outlook is original, it is not varied, and consequently the same style of treatment and the same tones of colour predominated in all the examples shown. This produced a certain feeling of monotony, but was not without its compensating advantages. The tonal harmony of the pictures resulted in the production of a rich glow of colour in which there were no dissonant elements; whilst the finished craftsmanship of Mr. La Thangue, his fine drawing and his power of adequately realising the varied aspects of nature according to his own convention, made every exhibit individually interesting. Among the more striking paintings may be mentioned: *Trimming Grapes for Market*, in which the deep, rich crimsons in the draperies of the two figures in the foreground harmonised and centred the sun-flooded brightness of the remainder of the work; *Provençal Oaks*, with its striking and arresting colour-scheme: and *A Ligurian Vale*, in which good use had been made of the white stone pillars to keep in place the warm hues of the brilliant Spanish landscape.

Water-Colours by W. W. Collins

THE grey atmosphere and smoke-grime of London cover a multitude of architectural sins, transfiguring what is mean and unsightly with the saving graces of tone and mystery, and subduing into chromatic harmony the dissonant hues of the city's multi-materialled buildings. In his water-colours of "Picturesque London," shown at Walker's Galleries (118, New Bond Street), Mr. W. W. Collins did not always recognise this. His penchant for emphasising with ultra-brightness the details of local colour gave many of the scenes he depicted a continental appearance, besides rendering them spotty and unfocused. This criticism, however, must by no means be applied to all his work. His effects of buildings under grey skies, like *St. Mary-le-Strand* or *St. George's Hospital*, were thoroughly true to nature, and in drawings where he could introduce large patches of greenery, such as *The Toll-bar, Dulwich*, or *Westminster School—the Courtyard*, he attained both bright colour and harmonious tone. Best of all were some of the evening effects, *The Towers of Westminster* silhouetted against the sunset glow or the pinnacles of *The Record Office* enveloped in a roseate twilight atmosphere and imbued with a feeling of mystery and romance.

A Post-Impressionist Exhibition

THE greatest sensation of the second exhibition of the Grafton group, held at the Alpine Club Gallery, was afforded by the statement in the catalogue that Mr. Duncan Grant's *Adam and Eve* was "lent by kind permission of the Contemporary Art Society." This society has been organised with the idea of forming a permanent collection exemplifying the most characteristic phases of contemporary art, but this by no means implies that it should give the cachet of its approval to pieces of contemporary foolishness. Mr. Duncan Grant's work can be dignified by no higher appellation than the latter. It represents Adam standing on his hands, with his body and feet elevated in the air, and presenting the appearance of a vegetable freak rather than a man. Of Eve it is only necessary to say that one of her thighs is considerably thicker than her bust. Unless the society secured the work with a desire to show art students what style of picture to avoid producing, it is difficult to see any reason for the acquisition. Nevertheless, the picture may possess an archæological value to a future generation as an example of an ephemeral phase of painting which endured only for a brief moment, and then perished because it was founded neither on reason nor beauty. This exhibition of the Grafton group may be taken as the swan-song of post-impressionism, and is unlikely to be followed by a successor. Messrs. Duncan Grant, Roger Fry, and Miss Vanessa Bell were the only English artists represented, of whom Mr. Roger Fry was decidedly the strongest. His works, though not pleasing, had about them a feeling for colour and form which he was not able to wholly conceal under his post-impressionist mannerisms. Mr. Duncan Grant's most important work has already been described; a



PORTRAIT OF A HORSE. OIL-PAINTING BY BEN MARSHALL. FROM MR. BASIL DIGHTON'S EXHIBITION OF OLD SPORTING PRINTS

second, nearly as large, was entitled *The Ass*, and represented what appeared to be a theatrical property donkey, its ears as long as an antelope's horns and its skin looking as though it had been stitched on; whilst Miss Vanessa Bell's chief contribution showed a woman contemplating her new-born babe, and two other women watching her. There was a certain austere dignity in the conception of the theme; its execution, however, can only be stigmatised as wilfully childish. All the three artists mentioned possess undoubted talent; one can only hope that in the near future their artistic convictions will be so modified as to allow them to exercise it.

The Lavery Exhibition

THE retrospective exhibition of the works of Mr. John Lavery, R.A., at the Grosvenor Gallery, which will be open at the time that the present number is issued, promises to be thoroughly representative. To secure this result must have been a matter of some difficulty, for a large proportion of this distinguished artist's works are owned on the Continent and in America. Among the pictures that have already been promised are the following from national and public collections:—*Father and Daughter* and *Spring* (The Luxembourg); *A Tennis Party* (The New Pinakothek, Munich); *A Lady in Black* (The National Gallery, Brussels); *The Night after the Battle of Langside* (The Senate House, Brussels); *The Earl of Shaftesbury* (The City Hall, Belfast); *A Lady in Black* (The Corporation Art Gallery, Belfast); *R. B. Cunninghame Graham, Esq.* (The Corporation Gallery, Glasgow); *The Rocking Chair* (The Diploma Gallery, Edinburgh); *Polymnia* (The National Gallery, Rome); *Mother and Son* and *A Lady in Pink* (The Modern Gallery, Venice); *The Lady in the Green Coat* (The Corporation Gallery, Bradford); *Violet and Gold* (The Corporation Gallery, Manchester); and *Evening* (The Corporation Gallery, Birmingham). Among the private owners who have promised to lend works are Monsieur Rodin, the Earl of Plymouth, the Earl of Derby, the Earl of Donoughmore, the Earl of Kenmare, Lord Gwydyr, Lord Lucas, Lord Ashbourne, Sir Hickman Bacon, Bart., T. P. O'Connor, Esq., M.P., and Professor Fitzmaurice Kelly.



THAT fine series of art books *Collections des Grandes Artistes de Pays-Bas*, issued by Messrs. Van Oest and Co., of Brussels, has recently been augmented by several important works. M. Arthur de Rudder writes on *Pieter de Hooch*, and M. Pierre Bautier on *Juste Suttermans;* whilst in the similar series dealing with modern art M. Paul Lambotte writes on the theme of *Les Peintres de Portraits* (Collection de Art Belge au XIX^e^ siècle). Though slightly differing in form and in the colours of their covers, the characteristics of these well-known series of art books are practically the same. They are issued in a handy octavo size, clearly printed on stout paper, with sufficient margin to allow the insertion of brief manuscript notes, if the reader so desires. Each volume contains from 120 to 150 pages of letterpress, contributed by writers of repute, and from 30 to 40 full-page illustrations. The latter, almost invariably, are excellent in quality, and are generally derived from sources not easily accessible to English readers. Taking into consideration their moderate cost, it would be difficult to match the series on this side of the Channel.

"Pieter de Hooch," par Arthur de Rudder;
"Juste Suttermans," par Pierre Bautier; and
"Les Peintres de Portraits," par Paul Lambotte
(G. Van Oest & Cie.
3 francs 50 each)

In the *Life of Pieter de Hooch*, by M. Arthur de Rudder, which may be taken as a typical representative, the author suffers from the paucity of reliable biographical data concerning this artist. Like most of his contemporaries, his career is shrouded more or less in obscurity, for the art of the great Dutch painters of the time, though appreciated, appears to have been little valued by the rich burghers who formed their principal patrons. The latter, indeed, appear to have regarded painters more as craftsmen than artists, and to have regulated their prices accordingly; hence the poverty of so many of the Dutch masters—a poverty so universal that one of the most prolific sources of information concerning their careers is the record of debt and bankruptcy proceedings. M. de Rudder has accumulated together the details of de Hooch's life with painstaking assiduity. Both Delft and Rotterdam have claimed the glory of his birth, and the latter event has been variously stated to have happened in 1629 and 1632. The author quotes authorities to show the now generally accepted facts that de Hoogh—as his name was originally spelt—was born at Rotterdam in 1629, the son of Hendrick Hendrickz de Hoogh and his wife, Annetje Pieters, and was baptised December 20th at the Reformed Church of that city. He did not change the spelling of his name until well on in life, for his earliest pictures are signed de Hoogh. What happened during his earlier years is largely a matter of conjecture. His family moved to Delft. He became a pupil of Berchem, probably when the latter was at Amsterdam, but returned to Delft in 1653, being attracted partly, no doubt, by the renown of the painters living there. M. de Rudder gives some interesting details of that illuminative episode of the artist's career when he became at once servant and painter to the merchant adventurer Justus de la Grange; the combination of the two offices shows in how little estimation painting was held as a profession. The artist, then nearing the height of his technical powers, painted ten pictures for de la Grange. When the merchant, becoming bankrupt, emigrated to America in 1655, these pictures, with his other effects, were valued. The highest valuation was 30 florins (about £2 10s.), and the lowest 6 florins, or about 10 shillings. As showing the relative esteem in which contemporary painters were held, it is interesting to note that valuations were placed on works by the following artists, also belonging to la Grange: one, Gerald Dou, 6 florins; one, Droochsloot, 26; one, van Goyen, the same; one, Carel Fabritius; and, highest valuation of all, 100 florins on a picture by van Beyeren, an artist of now comparatively little reputation. M. de Rudder records the other known events of the artist's career with exemplary fulness, yet even more valuable, perhaps, is his well-informed critical estimate of the artist's work, in which his most noteworthy examples, especially those in continental galleries, are described with considerable minuteness. The volume is a valuable addition to the history of Dutch art.

Another of the series of nearly equal interest is the work on *Juste Suttermans*—or Justus Sustermans, as we prefer to call him in England—by M. Pierre Bautier.



ETON COLLEGE FROM THE RIVER

From Ralph Nevill's "Floreat Etona" (Macmillan & Co.)



If not so great a master as de Hooch, Sustermans occupied a prominent position in Flemish art, and his high merits as a painter would have been more readily acknowledged had he not been overshadowed by his great contemporaries, Rubens and Van Dyck. Of recent years, however, his work is becoming appreciated at its proper value, and M. Pierre Bautier's book should be welcomed as giving a reliable and well-informed account of his pictures.

In *Les Peintres de Portraits* M. Paul Lambotte deals with the leading nineteenth-century portraitists of the Belgium school, some of whom, like Alfred Stevens, Emile Wauters, and others, are already well known by their work to the English public. The artists mentioned, however, are accepted on this side of the Channel more readily for their examples of *genre* than for their portraits, few of the latter having found their way to England; and, as it is in the nature of things for portrait painters rarely to make a contemporary reputation outside the countries in which they practise, the majority of the names which M. Lambotte records are practically unknown over here. A perusal of the book, which is profusely illustrated, should lead the English reader to desire to make an acquaintance with the work of these artists, some of whom, like F. J. Navez, can hold their own with any of their foreign contemporaries. The volume contains a record of over eighty artists, giving in many instances full biographies, and in nearly every case a list of their works.

"Napoleon in Exile at Elba (1814-1815)," by Norwood Young (Stanley Paul & Co. 21s. net)

THE most pathetic episode in Napoleon's life was, perhaps, his brief sovereignty over Elba. His exile at St. Helena was infinitely more tragic, but tragedy is a fitting accompaniment to the fall of a great conqueror. It is the mixture of burlesque with tragedy which makes the Elba episode so pitiable, in the same way that the jests of the grave-diggers over the tomb of Ophelia add poignancy to the most touching scene in Hamlet. Mr. Norwood Young's well-written account of the Elban exile and the events immediately preceding it not only adds much that is new to this chapter of the Napoleonic drama, but throws a vivid and intimate light on the character of the Emperor. He bore his fall badly. Had he not during the course of his career given unequivocal evidences of personal bravery on more than one hard-fought field, one would be inclined to accuse him of actual cowardice during his journey from Fontainebleau to the coast. As it is, his undignified exhibitions of terror at the prospect of assassination must be put down to broken nerve. In his campaigns of Russia and France he had passed through vicissitudes calculated to upset the most evenly balanced intellect; and his journey through a great part of France, amid mobs clamouring for his life, protected by an insufficient escort, the most reliable members of which were drawn from countries with which he had been at war, was an ordeal calculated to shake the courage of the bravest. His stay at Elba revealed the limitations of his character. A less selfish man might have alleviated the bitterness of his fall by devoting himself to further the welfare of the inhabitants of the island; but Napoleon's only idea appears to have been to use his little kingdom as a field on which to imitate as far as possible the state and pageantry of his former empire. It is possible that he might have been content with this; but the neglect of Louis XVIII. to pay the revenue secured to Napoleon by treaty, the latter's constant fear of assassination, and the rumour prevalent that the congress of Vienna, then assembled, were going to have him deported to St. Helena, all appear to have influenced the decision of the Emperor to return to France. To the Emperor's career during the hundred days and his exile at St. Helena, Mr. Norwood Young proposes to devote another volume, the issue of which will be looked forward to with great interest. Additional interest is given to the present volume by the large number of illustrations taken from contemporary prints and caricatures.

"Woman and Child in Art (A Catalogue of the Second National Loan Exhibition held at the Grosvenor Gallery, 1913-1914)," compiled by Francis Howard, with Preface by Robert Ross (William Heinemann. £2 2s. net)

TO the lover of art it is always a matter of regret that the directors of our early loan exhibitions did not compile the catalogues of them in a fuller and more authoritative fashion. When one recalls the wealth of treasures shown at the loan exhibitions of the old British Institution, many of which have now permanently left the country, whilst others have been destroyed in those conflagrations which seem the inevitable fate of most of our inflammable country houses, it is a matter of keen regret that some enlightened spirit did not seek to record them with the same fulness of detail, the same amount of research, and the same profusion of illustrations that appear in the sumptuous Catalogue Raisonné of the Grosvenor Gallery Exhibition of *Woman and Child in Art*. Of course, in former days it would have been impossible to reproduce the pictures illustrated with anything like the same success, but this feature of the book, though most attractive, is not the most valuable. It is in the valuable information concerning each individual picture and its subject, which has been collected together by Mr. Francis Howard, that the art historian of the future will find his principal benefit. To those who know the difficulty there is in tracing the pedigree of even a well-known picture, and differentiating the work from other similar examples, the industry and spirit of research displayed by Mr. Howard will appear most praiseworthy. Mr. Robert Ross contributes an introduction to the catalogue, while the sixty full-page photogravure plates of the principal exhibits are generally excellent in quality. Among the pictures most successfully reproduced may be mentioned the *Portrait of a Boy* (supposed to be Henry, Prince of Wales), by Isaac Oliver, which made such a sensation when shown at the exhibition; *Caroline, Fifth Duchess of Richmond, The Countess of Leitrim and Her Daughter*, and *Queen Charlotte*, by Sir Thomas Lawrence;

Mrs. Bowyer and Mrs. Lady Hamond and Child, by Sir Joshua Reynolds; *The Merchant Boaz*, by Van Dyck; *Mrs. Siddons*, by Sir Henry Raeburn; and *Mary, Queen of Scots*, by Madame Vigée le Brun.

It is an encouraging symptom of the taste of the artistic public that a book on an abstract subject, advancing no startling theories and only distinguished by the soundness of its reasoning and the accuracy of its conclusions, should have passed into a second edition, when so many books less well informed, indeed, but apparently of a far more attractive character, have fallen stillborn. The book in question is Mr. L. March Phillipps's *The Works of Man*. The new edition has been largely revised, and contains an additional number of illustrations.

"The Works of Man," by L. March Phillips (Duckworth and Co. 7s. 6d. net)

Of all the illustrators to the novelists of the late Georgian and early Victorian era, George Cruikshank retains the greatest hold on public favour. He was, perhaps, the best equipped for his work; his draughtsmanship was vigorous, sentient, and informed with much dramatic power. Not merely a laughter-monger like so many of his contemporaries, he could use his pencil to delineate tragedy as well as comedy, the element of caricature that was inseparable from his work often lending his conceptions a grotesque horror—as in the illustration of Fagin in the condemned cell—which added much to their force and poignancy. Cruikshank's work, even during his lifetime, found favour with the collector. Thackeray, Ruskin, and many other able writers, fanned the popular appreciation of it, and in 1871—seven years before the artist's death—Mr. G. W. Reid made the first descriptive catalogue of his productions. This was supplemented in 1903 by Captain R. J. H. Douglas's catalogue, up to the present the standard work on the subject, but which now, in its turn, is supplemented and largely superseded by the newly published volume of Mr. Albert M. Cohn. The latter is to be warmly welcomed. Captain Douglas's book has long been out of print, and is difficult to procure, whilst modern researches have made substantial additions to the list of books known to have been illustrated by him. Thus, whereas Captain Douglas's catalogue contained 634 headings, Mr. Cohn has increased the number to over 800, and this though he has rejected several books which, included in former lists, it has been practically settled were not illustrated by Cruikshank. The author has earned the gratitude of Cruikshank collectors by the thorough manner in which he has performed his task. It is a most business-like compilation, recording only facts, and these in the most concise manner possible. The valuations which are added to all the items mentioned, though apparently not deriving their warranty from actual prices attained at auctions, appear, so far as we have been able to check them, to be quite reliable, being fixed somewhat lower than those of booksellers' catalogues, and somewhat higher than those attained at an average sale. The descriptions of the works enumerated are almost invariably both accurate and adequate. Mr. Cohn, however, in his desire for conciseness, occasionally omits particulars which might be useful to the collector.

"A Bibliographical Catalogue of the Printed Works illustrated by George Cruikshank," by A. M. Cohn (Longmans & Co. 15s. net)

The omission of any mention of the issues of proof editions of the illustrations to *Sunday in London*, *Mansie Wauch*, *The Omnibus*, and *Scenes from the Life of Edward Lascelles*, is a case in point; another is the absence of any allusion to any but the first editions of *Rejected Addresses* and other works several times reissued. The facsimile reprint of Grimm's *German Popular Stories* of 1904, the 1870 edition of *Punch and Judy*, and the 1825 edition of the first part of *Mornings in Bow Street*—containing an important variation in one of the plates—might well have been recorded. Mr. Cohn does not discriminate between the first and second issues of the first edition of *Sketches by Boz*. It is the latter which contains a list of plates; the former does not. He is correct in stating that the border of the illustration of "The Last Song" in the second issue of the first edition of *Joseph Grimaldi* "does not appear to be Cruikshank's work," for it is by A. H. Forrester, better known as Alfred Crowquill. It might have been mentioned with advantage that for the 1846 edition of *Oliver Twist* Cruikshank's plates were much retouched by Findlay, the character of some of them being almost entirely changed. Other minor omissions might probably be noted, but neither they nor the ones recorded do much to impair the utility of Mr. Cohn's valuable compilation, which can be strongly recommended to all Cruikshank collectors.

THE *Royal Academy Pictures* of Messrs. Cassell and Co. appears with exemplary punctuality on the opening day of the exhibition—a great feature of organisation when the number of illustrations and the high quality of the blocks are considered. About two hundred and fifty of the most interesting pictures in the current exhibition are reproduced, a large proportion of them being in full-page plates, averaging 9 inches by 6 inches, while the smallest are of a sufficient size to give not only the subject and tone of the work, but also a good idea of the actual brush-strokes. The volume is issued with paper covers, and bound in cloth, and also in monthly parts.

"Royal Academy Pictures" (Cassell & Co. 3s. paper, 5s. bound in cloth)

MR. HENRY HOLIDAY is probably best known to the general public as painter of the picture of *Dante and Beatrice*, now in the permanent collection at the Walker Art Gallery, Liverpool, reproductions of which must have been sold by tens of thousands. Despite the well-deserved popularity of this painting, one would hardly like to say that it is Mr. Holiday's best work, for

"Reminiscences of my Life," by Henry Holiday (William Heinemann. 16s. net)

during the last fifty years he has been one of the most versatile and accomplished of English artists, equally proficient in decorative design and sculpture as in purely pictorial art. Mr. Holiday's *Reminiscences* reflect in their variety of interest the diversity of his artistic *métiers*. He has moved in the musical and political worlds as well as in the artistic, and so the stories he tells concern many celebrities with whom the orthodox artist—not a portrait painter—would be hardly likely to come into contact. Mr. Holiday was born in 1839, and appears to have settled upon art for his career as soon as any thought was given to the subject.

At Christmas, 1854, he was admitted to the Royal Academy Schools—the youngest student there. Beginning his professional career as a painter, a commission from Messrs. Powell caused him to also turn his attention to stained-glass designing, in which Mr. Holiday was so successful that later on he started stained-glass works of his own, which he designed should be kept free from the taint of commercialism. In social matters Mr. Holiday has always been an advanced Radical, and is a strong advocate of the Women's Suffrage movement. The book would have been more useful had Mr. Holiday included a list of the principal works he has produced. The numerous illustrations from them reproduced form a most attractive feature of the volume. A slip which may be noted is the knighthood given to Frederick Taylor, P.R.W.S., as he was not fortunate enough to attain this coveted distinction.

"Furniture," by Esther Singleton (Chatto & Windus 16s. net)

Miss Singleton's book is a commendable attempt to compress a history of furniture within the compass of a single volume. Beginning with a brief introduction to the Egyptian, Greek, and Roman styles, she continues the record up to the Victorian epoch. The author is to be congratulated on completing a well-proportioned general survey of her subject, which will give a good idea of the leading styles and developments of furniture. Whilst the work does not exhibit many evidences of original research—hardly perhaps to be expected in a book of this character—the author makes an excellent use of standard authorities, and her compilation has the merits of being well arranged, concise, and easily understandable. In her treatment of various individual styles of furniture Miss Singleton occasionally lays herself open to criticism, and one might surmise that she has depended too much on information drawn from books instead of on personal inspection of the actual pieces of furniture. This is the more probable as the work was originally produced in America, where the writer would not have such a wealth of typical pieces within easy access as in England or on the Continent. Thus in treating of the works of the English designers, like Chippendale and Sheraton, too much stress is laid on the examples illustrated in their pattern-books, and too little on the earlier English work on which they largely founded their styles. These pattern-books must be largely looked upon as advertising issues, and many of the more *outré* novelties contained in them were designed more to catch the eye of a possible client in search of something startling than with any idea of carrying them into effect. As a matter of fact, some of the designs as set down in these books could not be executed without important modifications. The book is well illustrated with reproductions of pieces in American and European museums and private collections.

"Art and Common Sense," by Royal Cortissoz (Smith, Elder and Co. 7s. 6d. net)

Mr. Royal Cortissoz, the art editor of the *New York Tribune*, writes well and sensibly, and yet one wonders if the fourteen essays of which his volume consists were altogether worth preserving in book form. There is a touch of the ephemeral about them: those which deal with matters of permanent interest, such as the art of some of the greater old masters, throw little fresh light on their themes; and the remainder are chiefly concerned with fashions in art, which, though they may be in vogue in America, have long ago been replaced by others on this side of the Atlantic. Thus the introductory essay, which gives the book its title, is a rebuke to those who would elevate technique at the cost of emotional expression. Here our more advanced schools of artists are so overcharged with emotion that technique has been washed away in its flood. The most interesting of the essays are those which record personal reminiscences—the one on Mr. Pierpont Morgan, for instance; or that on Daniel Vierge, the heroic Spanish illustrator, who, struck down and his right hand rendered useless by paralysis, trained his left hand to produce his *magnum opus*, the superb series of illustrations to the four-volume edition of *Don Quixote*, issued by Messrs. Scribner.

Books Received

S. J. Weyman, by Otto A. Wegmann, 30 cents; *Handbuch der Kunstgeschichte*, by Wm. Boeck, 5s. net; *Deutsche Möbel*, by F. Luthmer, 5s. net. (V. A. Klinckhardt.)

Contes choisis en Prose, by Pitou, 12s. net. (H. Gervel.)

Contemporary Portrait Painters: George Clausen, by A. M. Cohn, 15s. net. (Longmans & Co.)

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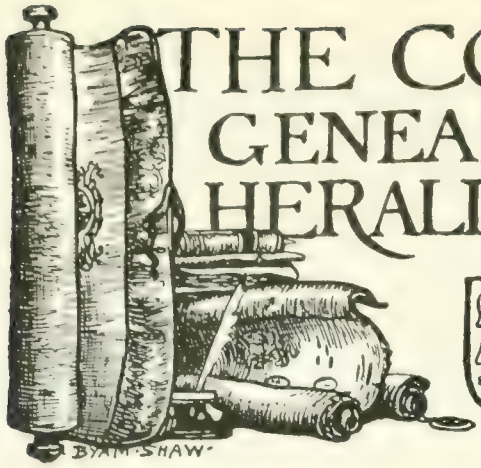
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THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

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READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

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When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

The Genealogical Editor will be conducting searches in the counties of, and adjoining, Derby, Stafford, Leicester, Worcester and Salop, and will be pleased to hear from any readers of The Connoisseur interested in these districts, as he will be in a position to undertake any research for them at a lower rate than if he had to make a special journey on their behalf.

BROMHALL.—John Bromhall, of St. Martin Orgars, London, was by trade a tobacconist. He married, by licence dated 15 June, 1663, at St. George, Botolph Lane, London, Jane Evitts, of the same parish, spinster, aged 26; he being described as a bachelor, aged about 25.

MARRANT.—The arms of Edward Marrant, of the Exchequer, were confirmed, and a crest granted, by R. Cooke, Clar., in 1578, as follows:—Gu. a chev. arg. betw. three talbots pass. or. Crest:—A Moor's head, couped at the shoulders ppr., wreathed arg. and gu., betw. two dragon's wings arg.

VIOTTI.—The following notice is taken from the *Annual Obituary* for 1824:—"Mr. Viotti, the celebrated performer on the violin, in London, after a short illness, March 3rd, aged 68. The name of Viotti, as connected with the musical annals of the age, will occupy a prominent place, both as a composer and as a performer; and his memory will be long endeared to and cherished by those friends who had the happiness of knowing and appreciating his many admirable qualities in private life. He was a native of Piedmont."

Queries.

FRENCH FAMILY OF IRELAND.—Wanted, the name of the wife of Robert French, of Galway, son of Peter French, Mayor of Galway in 1576; also of any of the wives of his ancestors appearing in the following pedigree:—

Fulco de Freyne, Seneschal of Kilkenny in 1302.
|
Fulco de Freyne le "Chevalier" 1318 to 1355.
|
Robert de la Freyne 1362 to 1382. Knighted in 1362.
|
James de la Freyne alias Freynsh, M.P. for Wexford 1376.
|
Oliver Freynsh =

Patrick Freynsh 1428. = Mary, daughter of John D'Athi.
|
Walter Freynsh = settled in Galway 1473.
|
John French = b. 1439. Mayor of Galway 1538.
|
Peter French = Mary, sister of Richard and Walter Martin.

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PORTRAITS OF THE DUKE AND DUCHESS OF CUMBERLAND, WITH LADY ELIZABETH LUTTRELL

(canvas, oval, 60½ × 49 inches).

By Thomas Gainsborough, R.A. (1727-1788).

In the Royal Collection at Windsor.



Antoine Pesne and Dubois, pupil of A. Pesne. A Landscape in the Mark Brandenburg. Märkische Landschaft. Oil, about height, 1.11 m., width, 0.85 m. The landscape painted by Dubois, the figures by A. Pesne. Ölbild. In deutschem Privatbesitz.

The Darmstadt Historical Art Loan Exhibition

By Frank E. Washburn Freund

WHEN the great centenary exhibition of German painting of the nineteenth century was held in Berlin a few years ago, it contained so many surprises and rediscovered so many nearly-forgotten masters, that the question kept cropping up: in what relationship does this art stand to the art of the preceding century?

Since then the idea of an exhibition of German art of the eighteenth century has been in the air. That it has now been realised, and in a completely satisfactory way, is due to the principal promoter, the Grand Duke Ernst Ludwig of Hesse-Darmstadt, long known as a patron of both old and modern art, and his energetic and far-seeing art adviser, Professor Georg Biermann. At the invitation of the Grand Duke, the other reigning princes of the German Empire, headed by the Emperor William, unlocked the treasures of their castles and sent to Darmstadt innumerable pictures and other beautiful objects of art which had never been publicly shown before, and were unknown even to experts. The Emperor Franz Josef also contributed some precious exhibits, as did the Prince of Lichtenstein, whose private collection contains a wealth of choice treasures. Nor has the high nobility—princes of the blood and others—stood aside, whilst museums, galleries, and churches have all done their share, so that in Darmstadt, for the time being, a complete epitome is given of the period covered by the exhibition.

It was a good idea to extend the period so as to include the latter half of the seventeenth century, because the terrible Thirty Years' War, which ended in 1648, interrupted the continuance of the arts as practised during the preceding years. After the war a new epoch began, which, with all its developments, can be clearly followed in the exhibition, with its wealth of works in the different spheres of painting—portraits, landscapes, animal studies, and still-life. The gold and silversmiths' art of that period can also be studied in the choice examples sent by the princes. All this had hitherto been more or less unexplored ground. The baroque and rococo architecture of these times, on the other hand, which bore such distinctive fruit both in the north and south of Germany, has, of recent years, been studied with much more sympathy and understanding. The same may be said of the decorative painting and sculpture of the period, especially ecclesiastical work, which is one of the reasons why the two last-named subjects are comparatively sparingly represented in the exhibition, there being only a few but exceedingly interesting sketches and several statues—principally by the sculptor Balthaser Permoser, of Bavaria (1651-1732)—which, collected together in a gallery of "Religious Art," clearly illustrate this side of the artistic output of the time. It seemed also of little use to exhibit the well-known works of porcelain from the factories of Dresden, Höchst, Vienna, etc., because, as the foreword to the catalogue says, the Grand Duke possesses an excellent collection of porcelain which is open to the public. (In this connection art-lovers may be reminded that the original of Holbein's austerely beautiful *Madonna des Bürgermeisters Meyer* hangs in the Grand Ducal castle at Darmstadt, and can be viewed by the public twice, I think, weekly.)

When one follows the separate branches of painting from 1650 down to about the end of the eighteenth century, one is at once agreeably struck by the fact that this period possessed a wealth of the most diverse artistic personalities, who, although not of the very first rank, had individuality of their own, though up till now artists of that period had been considered only in the light of sound craftsmen. Now, however, one finds amongst



Johann Georg Ziesenis, born 1716 at Copenhagen, died 1777 at Hanover. Duke Ernst Ludwig of Sachsi-Gotha, 1745-1804. On canvas; height, 0·45 m., width, 0·355 m. Signed on back: J. G. Ziesenis pinxit 1780. Owner: Herr Hermann Lafes

them portrait painters like Ziesenis, court painter of Hanover (1716-1777), Josef Kreutzinger of Vienna (1757-1829), George David Matthieu of Berlin (1737-1778), and others, who, for individuality of conception, strength of characterisation, boldness and fineness of colouring, might well take their stand, with some of their works, alongside of the great contemporary English painters. Even the somewhat unappreciated elder Tischbein (Johann Friedrich August, 1750-1812), painter of the well-known *Goethe in the Campagna*, is here represented by a portrait of Prince Friedrich von Waldeck, which, although much weaker in handling than a Raeburn, will bear comparison with him for simplicity of conception. Tischbein's picture may be said to be the climax in the development from the ceremonious court portraiture to the simple bourgeois manner. The Swiss artist, Anton Graff, can be regarded as *the* portrait painter of this style. He is, of course, already well known; but, as is the case with several other masters here, there are many surprises amongst his works which the Darmstadt exhibition has now brought to light, showing that he had a much wider range than anyone had hitherto credited to him. There is, for example, a large picture by him belonging to Prince Reuss (Schloss Ebersdorf). It represents a young prince and two young princesses who, with hands clasped, are dancing a minuet. Something of the charm of a Mozart minuet seems to live in this picture, in its rhythm, in the clear yet delicate and exquisitely toned colours of the costumes worn by the three small dancers; it shimmers with white, pearl-grey, and rose colour, the embodiment of youth itself. One is tempted to think of Gainsborough, only Graff, in his love of truth, goes so far as to reproduce a strangely old line round the mouths of the princesses who are otherwise so charmingly youthful. This is the one jarring note in a picture of happy youth and musical rhythm. In this point Graff shows his limitations; Gainsborough would have treated it in quite a different way. Truthful characterisation is admirable, of course; but it must be in the right place, and must not jar. And here we reach the point where the English and German art of that period part company, the great English painters finding more to their taste in the courtly man-of-the-world air of their male sitters and the graceful, delicate femininity of their female ones, while strong, manly characteristics appealed more to the German painters, whose feeling in this respect brings them nearer the great Scotsman, Raeburn. In this connection I should like to mention another portrait by Anton Graff, which is of supreme greatness and fineness—*Prince Heinrich XIII. of Reuss* (of the elder line). Here, having a man to paint, Graff is quite in his element. The characterisation is sure and strong, and the colour-scheme in splendid taste—black, white, gold, blue, and red uniting in perfect harmony. A hitherto unpublished study for a female portrait (A 165) is also excellent, as in this case the artist has had only to think of the characterisation.

But there are many pretty and even beautiful female portraits in the exhibition. It is characteristic, however, that they are not nearly so numerous as they would have been in an English exhibition of the same period; and



Johann Heinrich Schröder, born 1757 at Memmingen; died 1812 at Memmingen. Prince Heinrich XIV. of Reuss (elder line). Pastel; height, 0·51 m., width, 0·38 m. Owner: The Prince of Reuss (elder line)



Johann Georg [illegible], born 1730 at Copenhagen, died 1777 at Hanover. Wilhelm, Count of Schaumburg-Lippe. On canvas, height, 133 m.; width, 126 m. [illegible] Wilhelm, Count of Schaumburg-Lippe, Reigning Count [illegible] Count of the Province of Schaumburg-Lippe.



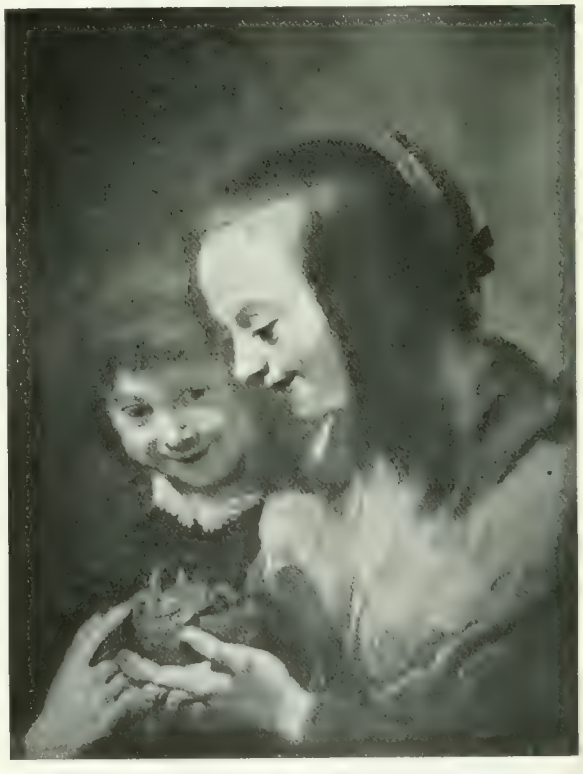
[illegible] born 1750 at Copenhagen, died 1777 at Hanover. Maria Barbara Eleonore, Countess of Schaumburg-Lippe, 1744-1770. On canvas, [illegible] Maria Barbara Eleonore, Countess of Schaumburg-Lippe, Reigning Count of Schaumburg-Lippe, [illegible] Countess of Lippe. [illegible] Count of the Province of Schaumburg-Lippe.



Christian Georg Schütz, born 1718 at Florsheim, died 1791 at Frankfurt am Main. A Landscape (Landschaft). Oil on wood; height 0.255 m., width 0.325 m. Signed: C. G. Schutz. Owner: Städtische Sammlungen, Heidelberg.



Christian Georg Schütz, born 1718 at Florsheim, died 1791 at Frankfurt am Main. A Landscape. Known as Early Landscape.



Matthias Scheits, born (about 1665) at Hamburg, died (about 1730) at Hamburg. Title: The Bird's Nest (Vogelnest). Oil on wood; height 0.095 m., width 0.085 m. Owner: Kunsthalle, Hamburg.



Nicolai Ludwig Rauscher, born 1754 at Coburg, died 1808 at Coburg — Landscape / Landschaft — Oil on wood / Öl auf Holz — height 0.23 m, width 0.15 m — signed and dated lower left: 1783
Owned / Ägaren om Stockholm — Place / Castle: Schloss Buch at Pirna near Dresden



Johann Heinrich Schroder, born 1757 at Meiningen; died 1812 at Meiningen
Prince Ludwig of Prussia († 1796) Pastel: height, 0'32 m.; width, 0'255 m.
Owner: The Grand Duke of Hesse-Darmstadt Place: Darmstaat



Artist: Unknown Duke Karl August of Sachse-Weimar Pastel:
height, 0'31 m.; width 0'25 m. Owner: The Grand Duke of Sachse-Weimar
Place: Weimar







Angelica Kauffmann, born 1741 at Bregenz, died 1807 at Rome. Portrait of a girl, said to be the artist's daughter, painted in the year 1795. On canvas: height, 0.75 m., width, 0.59 m. Owner: Museum für Bildende Kunste. Place: Budapest



Anton Graff, born 1736 at Winterthur; died 1813 at Dresden. Christian Ludwig von Hagedorn, 1713-1780. Generaldirektor der Kunst-akademie in Dresden (Director General of the Royal Academy, Dresden). On canvas: height, 0.93 m., width, 0.52 m. Owner: Universitatsbibliothek. Place: Leipzig

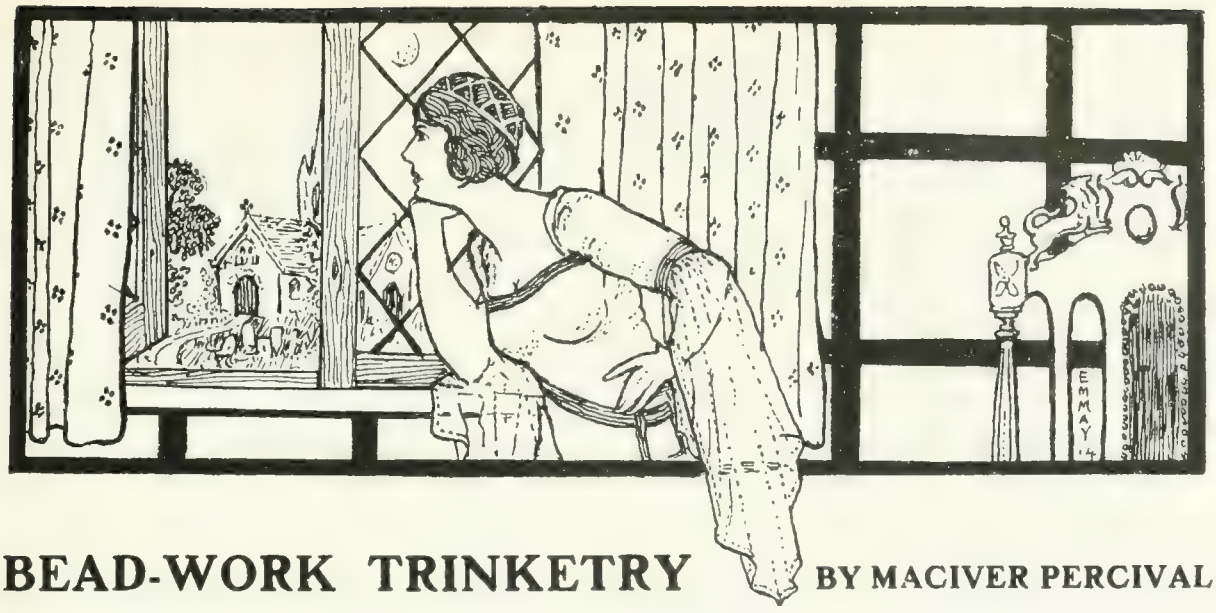
that the most piquant examples are by an Italian—the younger Lampi, court painter in Vienna. Amongst his sitters were the Empress of Russia and other royal ladies, and he shows a very pretty gift for reproducing their individual charms to the best advantage. If, during that process, he becomes somewhat "sweet," it is perhaps attributable to the subject. German taste being, as we have seen, more for masculine characteristics, it is not surprising that Angelica Kauffmann's work is looked at rather askance. Amongst other things by her, there is a good self portrait executed in her well-known style.

It would take up too much space to analyse the work of several of the newly discovered artists, or to follow, stage by stage, the development of portrait and landscape painting, etc. The accompanying illustrations, however, will, to a certain extent, help to show what a profusion of interesting examples the exhibition contains. Before closing I should like to say something about at least one of these artists — Johann Georg Ziesenis—who is splendidly represented in the exhibition. Ziesenis must have been in demand as a portrait painter, judging from the number of his works (more than 30) in the exhibition, although he has hitherto been known, to the art public at least, only by his portrait of Frederick the Great, considered the best of that monarch. In the Darmstadt exhibition there is a head of the king belonging to the princely family of the Guelfs. It surpasses the other portrait in spontaneity, probably because it was actually sketched from life, which is not the case with any other likeness of this ruler. The characteristics of the great man are here captured with a sentient hand and put frankly and naturally on the canvas. The large, clear eyes seem to speak to us; the features are full of animation, as if the king were busy with some line of thought and on the point of giving it expression in words. Thus the salient personality of the monarch, free from all disturbing stiffness and affectation, has been seized in a fleeting but expressive moment, and immortalised for posterity.

Most of the works by the artist exhibited are portraits of princes from many different courts—Pfalz, Braunschweig, Sachse-Gotha, Schaumburg-Lippe, and so on. Besides the picture of Frederick the Great, his other three best works are *Wilhelm, Graf zu Schaumburg-Lippe*, with the companion portrait of the countess, and the *Herzog zu Braunschweig*. In each the colour-scheme is different. The portrait of Graf Wilhelm, who is wearing a red uniform, calls to one's mind Reynolds's *Lord Heathfield*, hanging in the London National Gallery, and Reynolds's dictum, that a warm tone should be the centre of the colour-scheme, is carried out in it. Probably, however, he knew nothing about the English artist's advice, although it is possible that, owing to the close connection between Hanover and England at that time, Ziesenis may have seen some of Reynolds's pictures. In the companion portrait, however, the principal colour is the cool purple of the countess's dress, while a rather dark blue forms the keynote in the sitting portrait of the Herzog von Braunschweig, a picture of quiet and dignified strength. In the Schaumburg-Lippe pictures the fine atmospherically treated landscape is far in advance of the conventional backgrounds of the English painters of that time, and is skillfully used to make the figures stand out in bold silhouette.



Owner: The Grand Duke of Hesse-Darmstadt *Place: Darmstadt*



BEAD-WORK TRINKETRY

BY MACIVER PERCIVAL

BEADS are a universal form of ornament, prized as much by the most highly civilised nations as by the least. They are the cherished possessions of the uncouth African savage and of the most refined leaders of European society; for what, after all, is a pearl necklace but a string of beads?

The forms they take are very numerous—all shapes and sizes, almost all materials and every colour are to be found. There are beads of crystal, of pottery, of wood, of bone; nothing is so common, nothing so precious but that at some time or other it has been pierced and shaped and hung on a string round someone's neck.

When the individual beads have an interest and beauty of their own, as in the case of those of jade, amber, carved wood, variegated glass, pottery, or such-like materials, they are generally plain strung, and hardly come within the scope of the present article.

The bead-work shown in the illustrations is built up of small component parts which have in themselves no particular interest or value, and whose only importance consists in the part they take in the general scheme.

The Egyptians were the first people to realise the beauty of small beads; their bugle-shaped mummy beads, though large compared to most of those shown here, singly are unimportant, but when strung in the intricate net-like patterns to which they are so well suited, they at once become of the highest decorative value. So, too, the tiny glass beads made at Venice ever since mediæval days are, separately, quite insignificant, but are capable of being made into beautiful and dainty objects, according to the taste and skill of the worker. They rather seem to lend themselves to quaintness and oddity of treatment than to the higher forms of decoration, though some ecclesiastical embroidery was carried out



STUMP-WORK CASKET WORKED WITH COLOURED BEADS LATE 17TH CENTURY

with them and, with very good effect, in late mediæval times.

In England the stump-work so fashionable in the days of the Restoration was often covered with very tiny beads over the raised foundation, and they were popular for other purposes also. There is in the Victoria and Albert Museum a pair of tassels said to have belonged to Charles II., strung out of the most marvellously tiny beads conceivable. They are chalk-white, and are probably intended to represent seed-pearls, as mock pearls of various sizes were imported in enormous quantities from Venice at that time.* It is more than probable that many of the magnificent strings of pearls represented in the portraits of those days may have had their origin in the glass-works of Murano rather than in an oyster-shell. But the bead-work of mediæval or even Stuart days is so rare as to verge on the unattainable, as it only comes on the market rarely and fetches high prices.

Fortunately among things of later workmanship are to be found numerous little pieces mostly intended for personal ornaments, which are very charming, and though they lack any pretentions to rank with the higher forms of art craftsmanship, their dainty colouring and a certain prim elegance of design endear them to the "snapper-up of unconsidered trifles."

The greater number of such things belong to the end of the eighteenth century or the beginning of the nineteenth. They may be divided into three classes—those made of seed-pearls, those made of coloured glass beads, and those made of metal beads, mostly steel but occasionally gilt.

The pearl bead-work is perhaps the prettiest of all, and the designs are often appropriate and well balanced. The method by which the tiny seed-pearls are built up into quite important and striking ornaments is decidedly ingenious. The shape of an ornament is cut out of mother-o'-pearl and carved, pierced, and fretted so as to form a light skeleton frame. In this numerous tiny holes are drilled. The seed-pearls, and sometimes rough or slightly imperfect larger ones, are strung on white horse-hair, which is fastened as required through the holes. These ornaments were fashionable during the first fifty years of the nineteenth century, and, after fifty years of comparative neglect, have again risen in our estimation, and received the "flattery" of being imitated. The modern ones appear to be much coarser in execution than good old specimens, and the large pearls in them are generally imitation. Buyers of antique pieces should examine them carefully to see that the horse-hair is in good condition; a few strands broken can be easily repaired, but there is an insidious kind of rot that attacks the hair which necessitates the remounting of the whole thing. This can, of course, be done with success, but in addition to being a somewhat expensive proceeding, it detracts from the interest of the piece. Besides the intricacy and beauty of design in really fine pieces, one notices the care with which the pearls are graded. They are either even in size or shaded off in gradually diminishing proportions, according to the requirements of the design. Many pieces recall lace in their lightness and delicacy, but actual lace patterns do not appear to have been copied.

Contemporary with this fine seed-pearl work, tiny white and coloured beads were worked into delightfully quaint ornaments, of which necklets and purse-bags were the most usual. The necklets generally consist of three or five rectangular panels of white or turquoise beads with a design of flowers or butterflies in the middle connected by looped chains of beads, either plain strung or arranged so as to resemble a string of tiny florets. These necklets were made on a loom which, though of the simplest construction, served its purpose admirably. The warp threads were stretched across a framework, and kept at the right distance apart by nicks in the wood. The beads were strung in the order required on a length of cotton threaded through a fine needle. This was passed under the warp threads, and a bead was pressed up between each two threads, so that the cotton, when it was passed back again through the beads, caught the warp (the lengthways thread) between those running crossways. The result was a firm, even surface, which was exactly the same on both sides. Unfortunately, most of these necklaces are in a very fragile condition, as they are worked on cotton, which has often given way in places. If it is only the crossways threads that have perished, it does not matter very much, as they can be repaired with comparative ease; but it is the longways threads that get the most strain, and when these give way they are exceedingly difficult to replace. The smaller the beads the softer and prettier the effect; but with the very tiny beads it is almost impossible to effect a repair if any of the beads are lost, as they are not made of such a small size now.

The shapes and clasps of these necklaces and bracelets are mostly of gilt metal. Generally they are not of much interest, as they are usually stamped

* John Greene's orders to his Venetian correspondent include several for "pearle." On September 17th, 1669, he orders "20 bundells of fine good pearle, 10 bundells of fine midle pearle, 10 bundells of fine small seed pearle."—*Sloane MS. 957, Papers relating to the Glass Trade*.

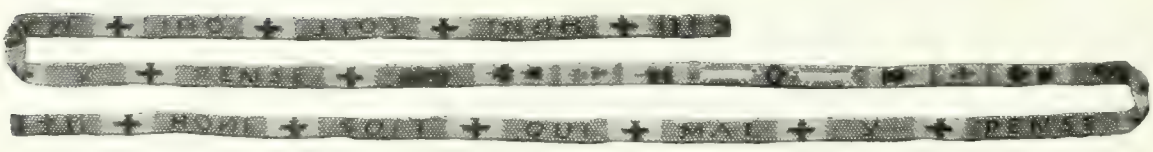


GROUP OF BEAD-WORK TRINKETS

NECKLET, EARLY NINETEENTH CENTURY LOOM-WORK WITH LYRE AND ROSE — BRACELET OF GOLD-COLOURED SILK AND CUT RUBY-COLOURED BEADS, EARLY NINETEENTH CENTURY LOOM-WORK — BLUE AND WHITE CHAIN, c. 1840 — BLUE BRACELET, ALL ENGLISH



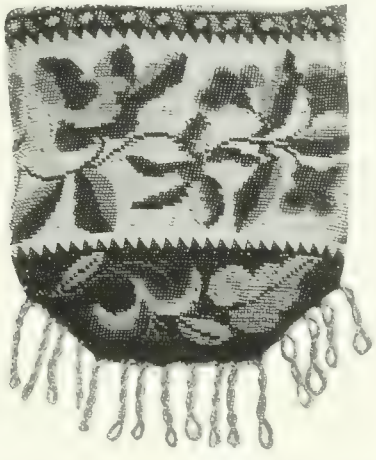
SEED-PEARL WORK STRUNG ON HORSE-HAIR AND MOUNTED ON MOTHER-O'-PEARL
EARLY NINETEENTH CENTURY



LOOM-WORK NECK-CHAIN OF COLOURED BEADS STRUNG ON COTTON ENGLISH EARLY NINETEENTH CENTURY



BLUE SILK PURSE WITH STEEL BEADS — MIDDLE OF NINETEENTH CENTURY



BLUE BEAD-BAG WITH COLOURED FLORAL PATTERN
ENGLISH — EARLY NINETEENTH CENTURY



NECKLET OF FINE BEADS — EARLY NINETEENTH CENTURY

in rather dull patterns, imitating the granulated gold-work in vogue at the time they were made.

The coloured bead-bags were exceedingly popular during the early part of the nineteenth century. They were mounted as "Ridicules," or purse-bags, sometimes with pinchbeck, silver or base metal snaps, or closed with a draw-string. The most usual and prettiest designs consist of flowers treated in a naturalistic way. They were sometimes made on looms as described above, and sometimes knitted. The two methods can easily be distinguished by the fact that loomed work is exactly the same on both sides, while in knitted work the pattern appears only on the one side. Many of these bags are of continental make. The beads are generally small and the work close and fine; they continued in vogue down to about 1850, but the earlier ones are generally of superior design and workmanship.

The most plentiful kind of bead-work is that ornamented with steel beads, and a great number of the pieces are purses. The next most usual things thus ornamented are chatelaines. When the steel beads are combined with tiny Wedgwood plaques the effect is very delightful, the hard glitter reflected from the thousand points of light on the brilliant steel contrasts admirably with the soft colour and delicate egg-shell surface of the jasper. The intricacy of some of the patterns is really marvellous, especially those of the fringed ends to some of the silken purses, which have almost the effect of silver lace, so fine are the beads and delicate the mesh. The larger beads do not give nearly so fairy-like an effect, and when, as is often the case with later pieces, they are combined with silk of a coarse dye, the result is somewhat garish.

A decidedly uncommon piece, which unfortunately did not show well in the photograph, is a watch-guard of steel beads, with the name of the maker and a small geometric pattern worked on it in gilt beads. This was made on the loom, and is, I think, earlier than most steel bead-work.

With both coloured and steel bead-work, as with the seed-pearl work, it is important that it should be in good condition; mending, except in the most skilled hands, is generally very obvious, while tiny holes increase in a wonderful way with handling. Where there is a choice, silk or linen stringing should always be chosen in preference to cotton. Attention should be given to clasps and snaps, as it is important that they should be those attached to the piece at its first making. Modern barrel snaps are often found replacing the old ones, particularly on necklaces from which the old broad pinchbeck mounts had a tendency to break away.

They make a fascinating little collection, these dainty trifles. Though their period lies so short a way behind us in point of time, a wide gulf seems to separate us from the careful workers at whose delicacy of handling and precision we wonder. They make us realise that the world has moved on; but changes are not always improvements, and we cannot but regret that so little of the spirit of these patient workers of a bygone day has descended to their present-day representatives.



BAG OF WHITE BEADS WITH COLOURED FLORAL DESIGN
KNITTED FRENCH EARLY NINETEENTH CENTURY



OFFICER OF THE 92ND (HIGHLAND) REGIMENT OF FOOT

BY L. MANSION AND ESCHAUZIER



The Evolution of the Shoe

By Claude V. White

THE shoe, from the rude sandal of early times to the gorgeously-heeled shoes of that King of France who directed Vandermeulen to depict on the heels of his footwear scenes of Rhenish victories, is a wide step, and full of unique interest to connoisseurs and collectors. In considering the evolution of the shoe, it must be admitted that the durability of skins has rescued the shoe from oblivion. In the catacombs there have been found shoes or footwear which, in some instances, have survived the bones of those who wore them. Shoes, too, have played, and still play among various peoples of the East, a significant part in religious and social observances. To turn to an early record, God spoke to Moses out of the burning bush: *Draw not nigh hither: put off thy shoes from off thy feet, for the place whereon thou standest is holy ground.* The removal of shoes was, and still is, indicative of respect in the East. Except for the laurel wreath, head-covering did not occupy prominent attention with the Greeks. The foot, however, held their imagination in no small sway, but truth and mythology being so intermingled in the early records of Greece, it is difficult to refer to actual happenings. The works of their poets and dramatists, however, form a fount of unique information with regard to the shoe, or its equivalent. The Greeks, indeed, during their advancement of the arts, paid great heed to the foot. The principal hero of the *Iliad*, the handsomest and bravest of all the Greeks, the swift-footed *Achilles*, had a vulnerable heel which *Paris* pierced with an arrow; while *Mercury* was, by virtue of his winged feet, made messenger of the gods. *Perseus* obtained fame through his winged sandals.

Our babes of the twentieth century recall the story of the voyage of the Argonauts, where Kingsley retold the ancient tale of how *Jason* lost one of his *sandals* in the flood of Anauros, and later fulfilled the oracle in Delphi which said *a man wearing one sandal* would take the kingdom of *Pelias*. Then again, the Greeks loved *Theseus*, whose father, *Ægeus*, King of Athens,



SHOES WORN IN THE REIGN OF ELIZABETH NOS. 1, 2, AND 3, 1540-1550

placed his sword and *golden sandals* beneath a large rock, and lovers of the classics know what the sword and *golden shoes* won for *Theseus*. Turning from mythology, one met with Pythagoras, who directed his disciples to have their shoes made from the bark of trees. Sophocles, the celebrated tragic poet, recorded in his most famous drama the terrible *débâcle* of *Œdipus*, so called, and so cursed, it would appear, by his *feet being sweden together*. A dramatist of our day introduced in his *Ghosts* the limping *Engstrand*, who wore a clump of wood under the sole of his boot. Ovid, in his *Art of Love*, advised: *Nor should an ill-shaped foot be ever bare.* Shakespeare, in *King John* (Act II., Scene 1), made reference to the shoes of *Hercules: As great Alcides' shoes upon an ass.* Old poets made frequent allusion to the shoes of Hercules, and an expression common to the mouths of scholars was *Ex pede Herculem.* From the Greek classics, attention was drawn to the New Testament. John the Baptist ran crying in the wilderness: *There cometh One mightier than I, after me, the latchet of whose shoes I am not worthy to stoop down and unloose.* The Romans were the first to introduce shoes adorned with ivory and precious stones.

Shakespeare, it appeared, did not hold the shoemaker in high esteem, for he made *Malvolio* say: "Do you make an alehouse of my lady's house, that ye squeek out your cozier's catches." A cozier was a botcher, a cobbler. Dickens, in his *Tale of Two Cities*, gave us a singing cobbler. But happiness did not always emanate from the art of the shoemaker. In *Two Gentlemen of Verona* occurred the line: "Nay, give me not the boots." This referred to boots which were instruments of torture. They were made of iron, in which the leg was placed, and wedges were driven between the leg and the iron with a hammer. These boots were chiefly used in Scotland, and their latest application was against the Covenanters in the reign of Charles II. Sir Walter Scott described the torture in his *Old Mortality*. During the horrors of the *Inquisition* the boot and shoe played a terrible part as a means of torture. It might not be out of place to mention here that, according to St. George Mivart, in *Essays and Criticisms*, *Jacobinism*, "in one day ten thousand persons were deprived of their shoes in a single city" by Government requisition. The ancient people of China had made their womenfolk wear for centuries shoes so small that they entailed great suffering until the feet had been permanently deformed to fit the small compass of the shoes.

The world of children possessed its *Cinderella*, *Puss in Boots*, *Goody-Two-Shoes*, and the game of *Hunt the Slipper*. There was also the old custom of throwing the slipper after a bride and bridegroom. A pair of bride's shoes of the eighteenth century had a heart designed beneath each sole. The names given to two particular types of shoes are still extant. Shakespeare, in *Romeo and Juliet:* "Why, there is my pump well flowered." The ribbons on the pumps were formed into ornamental shapes, as flowers in the days of Elizabeth. Again, in *Cymbeline:* "My clouted brogues from off my feet." The brogue was, and still is, a shoe for country wear, strengthened with clouted nails. Chopines, or cropines (cropine, from the Italian *croppini*, was a high clog worn outside the shoe), of the seventeenth century, like the absurdly long-pointed shoes of about the middle of the fifteenth century, were of Eastern origin. Both these kinds of footwear were introduced purely on utilitarian grounds, but the short women who wished to look tall, and the dandy who desired to look singular, made the chopine and pointed shoe ridiculous. Early in the seventeenth century chopines were worn by the ladies of Venice, and eventually found their way to France, and then to England, where, happily, they were used to only a small extent. Coryat, in his *Crudities*, stated that some of the chopines were "half-a-yard high." This statement was supported by the line in *Hamlet* (Act II., Scene 2): *By-'r-lady, your ladyship is nearer to heaven than when I saw you last, by the altitude of a chopine.* Though it had been stated that until the nineteenth century shoes were not made "rights" and "lefts," it was not correct, for in *Two Gentlemen of Verona* (Act II., Scene 3) Launce said: *This shoe is my father; no, this left shoe is my father.* In *King John* occurred the lines: *Standing on slippers, which his nimble haste had falsely thrust upon contrary feet.* It was not until 1633 that shoes of the present shape came into vogue, while the buckle was introduced about 1668. Henry VIII. was renowned for his square shoulders and his broad-toed shoes, while Wellington and Blucher have each given their names to particular kinds of boots. As to the part shoes have taken in the idiosyncrasies of mankind, it was said of Lamartine, the French historian, that on occasions he would make a tour of the boot-shops, ordering absurd quantities of shoes and boots—orders which, for the happiness of the Lamartine *ménage*, were countermanded.

The Shoe, from the Conqueror to Queen Victoria.

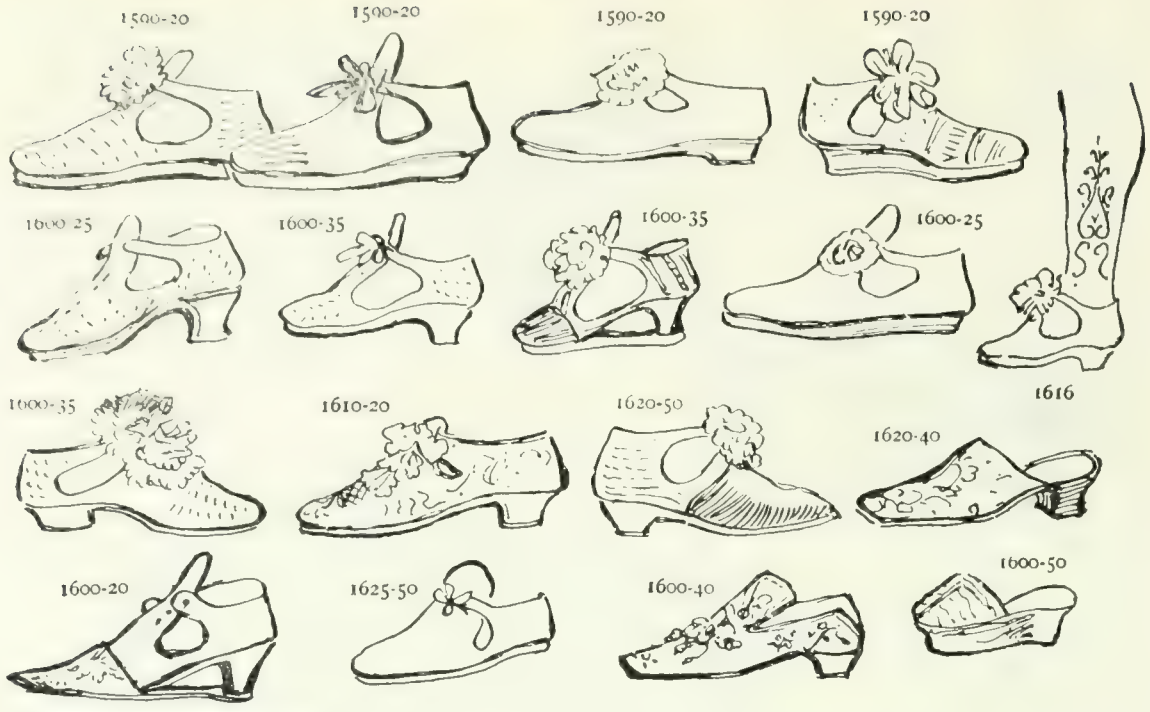
EARLY ENGLISH.

William I.—Leather thongs crossed on the legs, and shoes of soft leather, fitting naturally to the foot. *William II.*—Shoes same as previous reign, except



MEDIEVAL SHOES — VARIOUS BROAD-TOED LEATHER SHOES OF EARLY SIXTEENTH CENTURY DATE

By permission of Messrs. Methuen & Co., Ltd.



SHAPES OF SHOES. 1590 1650

in rare cases when they were made with long, narrow toes, which were stuffed with moss or wool. *Henry I.*—Shoes of soft leather and cloth. The latter were embroidered. *Stephen.*—Several varieties of boots and shoes made of leather or cloth, and sometimes with woollen soles. Boots sometimes high, are rolled over at the tops, showing coloured lining. *Henry II.*—The age of the jewelled glove. High boots in common use. *Richard I.*—Traces of Orientalism in the garments. Elaborately embroidered shoes to shape of foot. *John.*—Shoes strapped over instep, tied with thongs, and fitting like a slipper. Females' shoes elaborately embroidered. *Henry III.*—Shoes with long points, fastened by strap in front, or laced at the sides. The peasants from William I. to Henry III. wore rudely made shoes of coarse leather.

Middle Ages.

Edward I.—Shoes peaked, long toes, and laced outside. *Edward II.*—Boots and shoes longer at the toes, and in some cases buttoned at the sides. *Edward III.*—Shoes buttoned in front. Females' shoes not long toes, but fitted well to the foot. *Richard II.*—Pointed shoes of great length, sometimes six or seven inches beyond the toes, made of many different materials, and sewn with pearls on cloth or velvet, or stamped with gold on leather. A law was passed in this reign forbidding the use of shoes with too exaggerated points. *Henry IV.*—Shoes still long and pointed. *Henry V.*—Hose with differently coloured legs, and shoes of colours to match hose. *Henry VI.*—Females wore long peaked shoes, and wooden clogs out of doors. *Edward IV.*—Shapeless leather shoes, but in some cases split at the sides, with peak before and behind. *Edward V.* and *Richard III.*—Blunt shoes come into fashion, and the death of the long-peaked shoe. Women follow example of men.

Tudor and Stuart.

Henry VII. and *Henry VIII.*—Broad-toed shoes of leather, cloth or velvet, artistically worked. The age of "blistered" clothes and shoes. Shoes were slashed and puffed with silk, and decorated by precious stones. *Edward VI.*—Sir Thomas Gresham gave a pair of silk stockings to Edward VI. Shoes not slashed so much, but still broad-toed. *Mary.*—Shoes more to shape of foot. Half-boots turned over. *Elizabeth.*—A rose made of ribbon sometimes decorated the shoes. Shoes with high corked soles were called *moyles.* Beaux retained the square-toed shoes. Chopines in use. Shoes of leather and velvet stitched with silk, embroidered with gold or stamped, sometimes laced with coloured silk laces, and sometimes slashed. To wit, *Hamlet* (Act III., Scene 2): *Provincial* (Provence) *roses on my razed shoes* ("razed" meant "cut"). Finely-made roses were common decorations of the players in Shakespeare's time. Venetian shoes were imported. *All's Well that Ends Well: Mend the ruff and sing.* The top of the loose boot

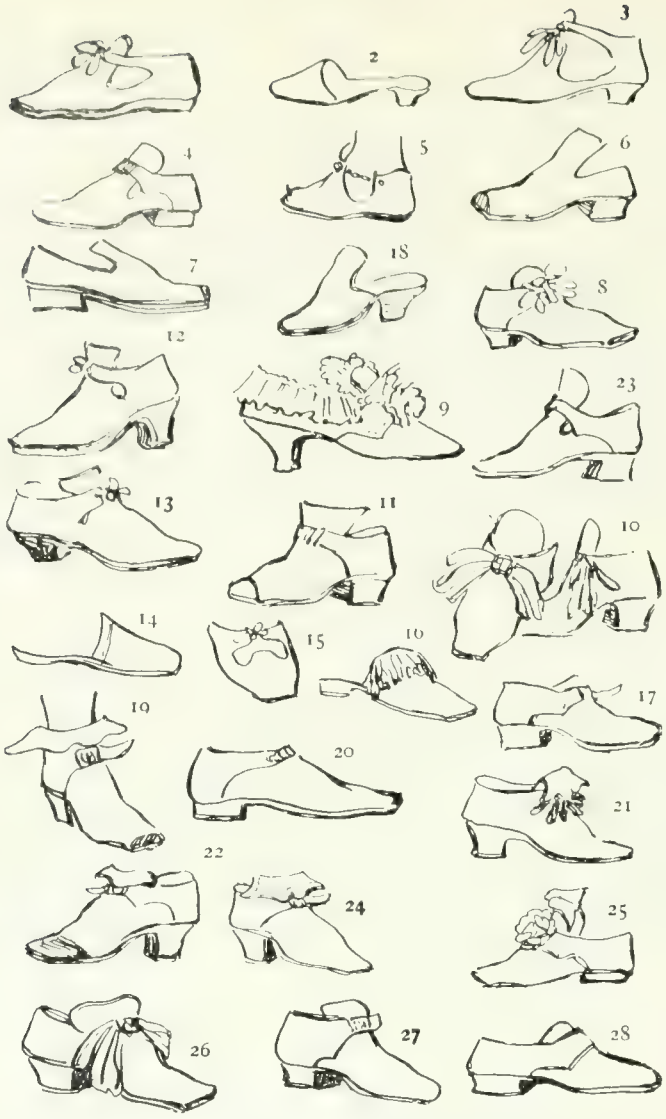


SHOES OF QUEEN ELIZABETH [*By permission of Messrs. Methuen & Co., Ltd.*

No. I.—A shoe, for the left foot, of an extremely handsome pair of white satin shoes, beautifully embroidered with silk and metal wire, the colours being æsthetic green, blue, pink, and yellow.

No. II.—Right shoe of a pair, also once belonging to Queen Elizabeth. These are of ribbed salmon-coloured silk, embroidered in silver and crimson; the toes are square and blocked, and are about 2¼ inches wide.

No. III.—One of a pair of shoes, once in the possession of Lady Cotton, of Conington, Cambs., who had been in the service of their owner, the Princess Elizabeth, the daughter of James I. They are of red cloth, embroidered with silver, and have black heels.



SHOE SHAPES CHARLES I. TO 1700

NOS. 1, 2, 3, 4, 5, 6, 7, 8, AND 23, CHARLES I. NOS. 9, 10, 11, 12, 13, 14, 15, 16, 17, 25, CHARLES II.
NOS. 18, 19, 20, 21, 22, 24, 26, 27, 28, JAMES II. AND WILLIAM AND MARY

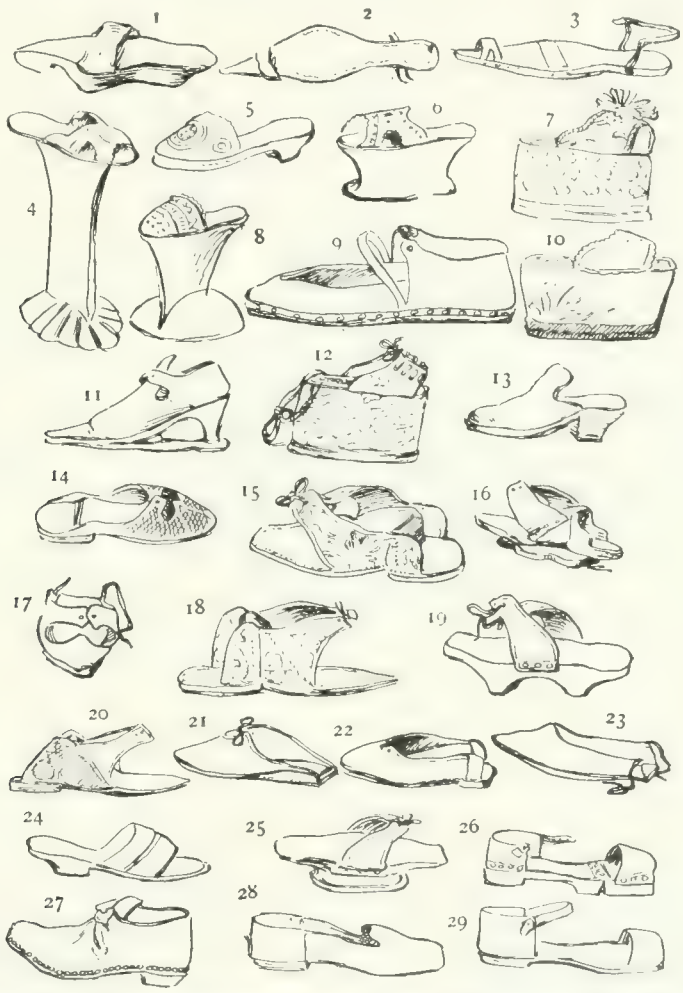
which turned over was called a ruff or ruffle. Ben Jonson's *Every Man out of his own Humour: One of the rowells catch'd hold of my boot. James I.*—Men used tall boots for walking instead of shoes. A street cry was: "Brooms, brooms for old shoes." Ladies' shoes decked with ribbons and roses. High-heeled shoes worn by men. *Charles I.*—The age of elegance. Falling boot-tops in all manner of ways, lined with silk or lace. "Boote hose" was an item on the washing bill. Shoe-roses were very expensive. *The Cromwells.*—The age of retrogression. Big boots and wider at the tops. Neat roses on women's shoes. *Charles II.*—The age of the ribbon. Pepys mentioned that he wore buckles on his shoes. *James II.*—Short reign. *William and Mary.*—High-heeled shoes. Red heels worn with the tongue showing above the instep. *Anne.*—Red-heeled shoes more prominent. Green lace and blue heels also worn.

HANOVERIAN.

George I.—Large buckles on shoes. *George II.*—Red heels. Ladies wore high-heeled shoes, pointed toes with buckle and strap. Hogarth's pictures afforded a valuable record of the clothes and shoes worn during this period. *George III.*—Long reign, with many changes. Buckled shoes. Sudden exit of high-heeled shoes. Low shoes come in. *George IV.*—Charles Fox wore red heels on his shoes. George IV. invented a shoe buckle, one inch long and five inches broad. Beau Brummel, the famous fashion leader, wore Hessian boots, or top-boots and buckskins. *William IV.* boots and shoes of men were square, and the toes long and narrow. On the shoes was a

bow or buckle. Spats were in use. Ladies wore low sandal type of shoe, square toes with tiny rosette. A tassel was sometimes worn on the top of the boot. *Victoria.*—Long reign, with many varieties of shoes and boots. Ladies' shoes continued to be of the same sandalled character. In 1870 came the round-toed shoes with bows. This year saw the high-shaped heel, which is still extant. Boots of kid, white satin, or coloured silks. Men wore short Wellington boots to the 'sixties. Spats in use throughout the reign.

In collecting facts and interesting *data*, the writer of this article begs to offer his acknowledgment and gratitude for the assistance afforded by the careful research of the authors of the following works: *Historic Gloves and Shoes*, by W. F. Redfern (Messrs. Methuen & Co.); *Dress Design*, by Talbot Hughes (John Hogg), whose remarkable collection of historical costumes has been presented to the Victoria and Albert Museum, through the generosity of the directors of Messrs. Harrods, as a gift to the nation; and the illustrated work, in four volumes, *English Costume*, by Dion Clayton Calthrop (Messrs. A. & C. Black).



SHOES FROM THE FOURTEENTH CENTURY TO THE NINETEENTH CENTURY

NO. 1.	14TH CENTURY.	NO. 10.	1610–1640.	NO. 20.	1700 1760.
,, 2.	15TH ,,	,, 11.	1590 1620.	,, 21.	1740 1780.
,, 3.	15TH ,,	,, 12.	1605 1630.	,, 22.	1745 1780.
,, 4.	LATE 16TH CENTURY.	,, 13.	1675–1695.	,, 23.	1770–1800.
		,, 14.	1670–1690.	,, 24.	1730 1760.
NO. 5.	1580 1610.	,, 15.	1680 1700.	,, 25.	1760 1780.
,, 6.		,, 16.	1690–1720.	,, 26.	1830 1860.
,, 7.	1605 1640.	,, 17.	1680 1700.	,, 27.	1780 1800.
,, 8.	1620 1625.	,, 18.	1700 1750.	,, 28.	1840 1870.
,, 9.	1550 1600.	,, 19.	1700 1780.	,, 29.	

The illustrations on pages 173, 176 and 178 are from "Dress Design," by Talbot Hughes. (John Hogg.)



MONKEY



LACQUERED DEMON



DANCING FIGURE



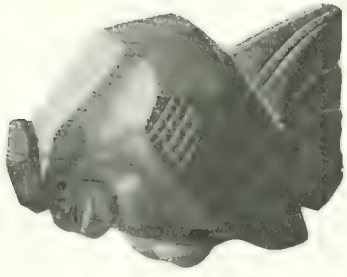
CARVED IVORY HOOKS



PAINTED WOOD FIGURE

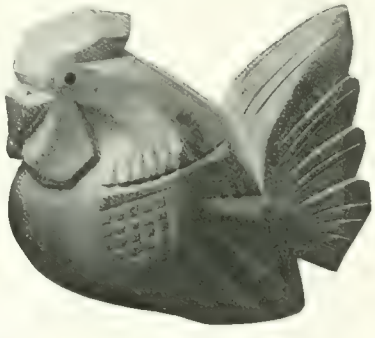


GROTESQUE LION



HEN

TWO HIDA NETSUKE



COCK

SOME TYPICAL NETSUKE



Some Information about Japanese Netsuke By the Rev. L. B. Cholmondeley, Hon. Chaplain British Embassy, Tokio

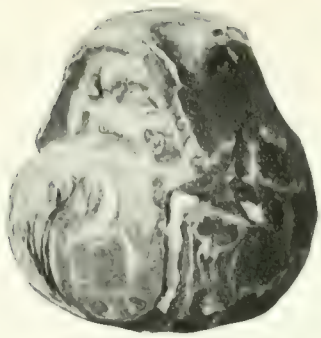
Few things are more fascinating to collect —one might even say, more worthy of collecting— than the netsuke of Japan, and for various reasons. First, they are peculiarly Japanese, and one cannot be a serious collector of netsuke without learning much about Japan. Secondly, their value may be estimated from so many different points of view, such as age, signatures, the subject, the material, the workmanship. They almost defy valuation, for a netsuke from one point of view may be valuable, and from another almost valueless. Thirdly, they are delightfully small, and can be put about on little tables, on the mantelpiece, on brackets, taken up at any time, handled, admired and discoursed on. Some people have hundreds shut away in drawers, but take pleasure in varying those which they put about their room. I may say that I myself, in this year 1914, which some of us know to be the year of the Tiger in Japan, have given a prominent place on my writing-table to a little tiger, quite an old netsuke, carved with much skill from a bit of stag's horn, of no value in the eyes of those who worship ivory and signatures, but precious to one who appreciates the undoubted skill of the carver.

But it may be there are some unenlightened readers of The Connoisseur who are already asking, "What is a netsuke?" It is a knob with a hole bored through it, through which is passed the little cord attached to the tobacco pouches, or to the pipe-holder, to the seal cases or the little medicine cases that it was the fashion of the Japanese to carry at their side, and this knob or netsuke was passed under the waistband to secure them in their place. Before they adopted Western ways and Western costume, the Japanese gentlemen thought a great deal of these little appurtenances. The lacquer *inro*, or medicine cases, for instance, were many of them wondrously wrought, and are much sought after as curios. In former days, too, carvers bestowed infinite pains and ingenuity in fastening these little knobs. In fact, though netsuke are not by any means confined to wood and ivory, netsuke carving was one of the recognised branches of Japanese art. It will be understood, of course, that the tobacco pouch, certainly, was carried about by men of all classes, and to-day, among the lower orders, the pouches with their netsuke are as commonly worn as ever. That is why there is still an infinite number of netsuke of a kind. But, owing to the discarding of Japanese dress by the more fashionable members of society, and the complete disuse of the *inro*, and from the fact that, in these hurrying days, patience bestowed on art handiwork, for sheer love of it, must throw you out of the race, the skilled carver of true netsuke practically no longer exists. I am quite aware that most delicate carvings, especially in ivory, and purporting to be netsuke, inasmuch as the little holes for the cords are duly drilled in them, are still turned out; but these, however exquisite they may be, have no interest for collectors of the real article, for they are only made to the order of, or to attract, the foreign purchaser. Moreover, the Japanese, fully aware that netsuke are being sought after, will contrive to give modern netsuke the look of old ones, and do not scruple to affix to them the names of famous carvers.

Some hints may thus be acceptable as to how we may test the genuineness of a netsuke. First, it is important to remember what a netsuke was for, that it had to pass under the sash or waistband. Look at your netsuke then, and ask whether it could do this without risk of chipping or catching; and this test will put a large number of the delicately carved ones



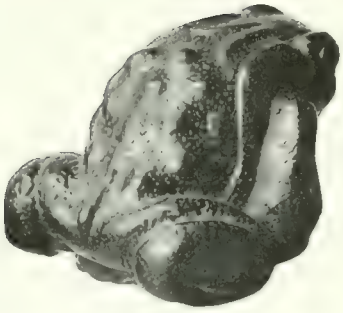
MAN AND JAR



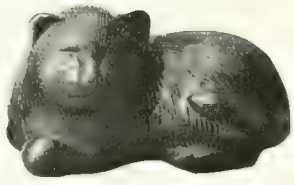
LACQUERED FIGURE



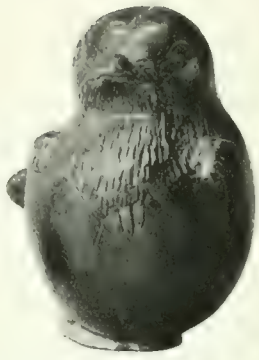
BOY WITH MASK



FROG



CAT



CHICKEN COMING OUT OF SHELL







THREE SOAPSTONE FIGURES

out of the field. Again, look at the holes and the position they occupy. False netsuke are almost always holed underneath; so, too, are many of the genuine ones—that is, of course, when they are flat-bottomed. But you can generally see that the holes in a genuine netsuke are seriously intended, and they sometimes come in strange places, and in some cases even spoil the appearance of a netsuke when seen detached from its cord, for the carver naturally took into account how a netsuke would look when worn and not when placed on a bracket in the drawing-room. Now, some netsuke were of such excellent workmanship that they were only worn on state occasions; but the genuineness of the greater number of those carved in wood may be proved by their having become rubbed in the wearing. That they would become so the true netsuke artist also took into account, and so carved them that the more delicate features were protected, or that the wearing of them might tend for a time rather to enhance than to detract from their appearance. But where a netsuke has been greatly worn away, I must confess myself to having an affection for those polished little wood shapes, once gems of carving. I look on them with a Hans Andersen's eyes, and think of the strange life-stories they could tell. It would take up too much space to deal with signatures and their forgeries. It must be sufficient to say that there are hundreds of netsuke without signatures that are of more value than netsuke which have them; that signatures on inserted plates are greatly to be mistrusted; while signatures which have become faint through wearing are naturally an almost certain proof of genuineness.

There is a large class of pale, pasty productions, professing to be netsuke, to be found in London and other towns. Where they originate, and who cares to buy them, I do not know. I pass over them as not worthy of notice. But there are horn and bone netsuke, which hail from Japan, often of considerable merit, though they have no signatures, which no one need be ashamed of possessing.

I have said that netsuke are endless in variety, so every one may consult his fancy in collecting them. Some may find it interesting to make a collection of animals, or, among animals, to make a speciality of frogs or monkeys. Perhaps the commonest animal subject treated by carvers is the grotesque Japanese lion. Very often the lion has one of its front paws on a ball, and a trick of the carver is often to put a little pill into its mouth. A rare animal subject is the cat; rarest of all, perhaps, the elephant; and, owing to strange superstitions attaching to it, a "fox" netsuke is, I believe, a thing not to be found. Collectors of animals should also be made aware of the Hida netsuke. Hida is a mountainous province in Japan famous for its cedars and pines; and the Hida netsuke are always of these woods, cut with bold freehand strokes. Some are wholly red, others so cut as to bring the red and white of the wood into effective contrast. Their commonest subjects are cocks and hens, rabbits, rats, and monkeys. Then there are the Nara netsuke, also carved in soft wood, but the better of them in hard box. These are always grotesque little figures, and painted—the cheaper of them very crudely. A little figure of polished box-wood, delicately carved and with coloured embroidery, is a high-class Nara netsuke. It may bear the signature of Yosan, who was the most famous Nara carver; but a genuine Yosan is a treasure. Pigments are very seldom used on other netsuke; but I must except the lacquered netsuke, which belong to a back period, and are worth securing. I have also seen one or two china bivalve netsuke, one, I think, of Satsuma ware, and elaborately painted, and such netsuke would be valuable as rare specimens.



NOTES & QUERIES

[The Editor invites the assistance of readers of The Connoisseur *who may be able to impart the information required by Correspondents.]*

Lost Statue of Diomedes, by Sergel (No. 128).

Dear Sir,—In 1775 one Lord Talbot bought in Rome a statue of Diomedes from the Swedish sculptor, J. T. Sergel (1740-1814), a forerunner of Canova and Thorvaldsen. The statue was of marble, about life-size, and represented Diomedes carrying away the image of Pallas from Troy. Its general appearance is known by a cast in the Royal Academy of Stockholm, from which the illustration is taken. The cast is signed, "T. Sergell Svecus fecit Romæ 1774." Nothing is known about the statue by the present members of the Talbot families, and it did not figure at the sale at Christie's in 1857. The undersigned would be much obliged for any information about the matter, either directly (address National Museum, Stockholm) or through this magazine.

H. Brising.



(128) Statue of Diomedes

Unidentified Painting (No. 129).

Dear Sir,—One of our subscribers to The Connoisseur possesses the painting of which I enclose herewith a photo, but does not know the painter's name, so he will esteem it a great favour if you will kindly give a reproduction of this unidentified painting in the next number of your fine art journal. By bringing it under notice of the many admirers of The Connoisseur will very probably be the only way to discover the master's name. With many thanks for your esteemed help,

I remain,
Yours faithfully,
Jacs. G. Robbers
(Amsterdam).

Copy of Guido Reni's "Aurora" (No. 130).

Dear Sir,—I shall be grateful if any of your readers can assist me in ascertaining the name of the painter of the picture of which I enclose a copy. The canvas measures 94 in. by 45 in. It is apparently a copy of Guido Reni's *Aurora*, and is most beautifully executed. It came into my possession from an old abbey.

Yours faithfully,
W. H. Grant.

Unidentified Portrait (No. 131).

Dear Sir,—Will you kindly reproduce the enclosed photograph in The Connoisseur? The picture is painted on an oak panel, and is about



A WONDERFUL "PIGEON'S BLOOD" VASE

Height, 12⅝ *ins.*

In the possession of Mr. T. J. Larkin





(129) UNIDENTIFIED PAINTING

3 ft. 6 in. by 2 ft. 6 in. I should be very glad if any of your readers could identify same, and suggest its probable worth. Thanking you in anticipation,

Yours truly, W. J. CAMIES.

UNIDENTIFIED PAINTING (No. 132).

DEAR SIR,—As I buy and read your magazine with much interest, and noticing many interesting items regarding art, I am sending this newspaper picture, together with a photograph of a picture I purchased at auction. It may be that the matter may prove of interest to you, but the basis of my sending it to you in this way is to secure any further information I can regarding this picture. While it would be important to me to prove it to be a real Bellini, I am equally as anxious to prove it the opposite, if it is not real.



(130) COPY OF GUIDO RENI'S "AURORA"



(131) UNIDENTIFIED PORTRAIT

You must have a fund of information in all directions in your library and from your own experience. I would be very glad to hear from you in regard to this matter.

Yours very truly,
ALEXANDER H. REVELL
(Chicago, U.S.A.).

UNIDENTIFIED PORTRAIT (No. 133).

DEAR SIR,—I enclose a photo of my picture, together with description—a genuine seventeenth-century portrait, the costume being identical with that worn by the Duke of Monmouth in his picture in the National Portrait Gallery, the pose of figure being the same. This costume is a fancy one, a Roman dress, much patronised by the bloods of King James's Court. The position of visor indicates the subject to be a man of rank—an earl. Name of subject wanted.

Yours truly,
T. B. MALING GRAY.

UNIDENTIFIED PORTRAIT (No. 134).

DEAR SIR,—As a regular subscriber for some years to your magazine, might I ask if you would reproduce the enclosed photo in one of your issues, with a view to ascertaining by whom the original was painted, and whose portrait it is. I am inclined to think it is an early painting of "Watts."

Yours faithfully, SYDNEY PYTT.



(132) UNIDENTIFIED PAINTING



(133) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PAINTING (No. 135).

DEAR SIR,—I enclose a photo of a large painting, some 7 ft. by 8 ft., which has been in my possession for more than thirty years, and was formerly, in 1837, the property of Mr. Mangles, of the Circus, Bath, and was said to have been painted from thirty to forty years prior to that date. The following notes relative to the painting are extracted from a letter of Mr. Mangles, dated June 28th, 1837: "The subject is New Lock on the Thames between Henleyford, the seat of Sir Wm. Clayton, and Medmenham Abbey. The portraits are Mr. and Mrs. Middleditch (the monuments to the former will be found in the Abbey Church), and Mr. Harrop, the father of Mrs. Middleditch. The fourth portrait is of Mr. Camden, who painted the landscape. The portraits are by an eminent artist, whose name I do not recollect." At present the painting is on loan to the Victoria Art Gallery, Bath, but so far all efforts to discover the name of the painter have failed, and I am anxious to know if you or any of your readers can kindly enlighten me on this point.

Yours faithfully,

J. IRELAND BOWES.



(134) UNIDENTIFIED PORTRAIT

UNIDENTIFIED PORTRAIT (No. 136).

SIR,—I have been advised to apply to you for your opinion as to the enclosed photo of an oil painting, my



(135) UNIDENTIFIED PAINTING

property. It is unidentified, and I should be glad to know whom it represents, and also the artist's name. No clue to it on picture or frame, but I believe it is of the time of King James, and my ancestor believed it to be a portrait of a Duke of Marlborough. The picture is 22 in. across, 26 in. in length, without frame, which is $3\frac{3}{4}$ in. wide, all in excellent state of preservation.

Yours faithfully,

WOOD, B.

UNIDENTIFIED PORTRAIT (No. 137).

DEAR SIR,—I herewith beg to enclose for your inspection a photograph of a Raeburn I bought in Vienna, where it was sent about fifty years ago, as far as I can trace. It is a typical Raeburn, broad brush, very fleshy colours, transparent eyes, etc. Thick paint appears mostly on the tie, otherwise it is a very broad brush. I shall be glad to know whether you have heard anything about this picture. Thanking you in anticipation for your kind reply,

I remain,

Yours faithfully,

H. O. BRANDT.

DEAR SIR,—I think the Unidentified Painting,



(136) UNIDENTIFIED PORTRAIT



(137) UNIDENTIFIED PORTRAIT

No. 112, in NOTES AND QUERIES, is J. B. Isabey.

Yours truly,

S. FANNERE

(Barcelona).

UNIDENTIFIED PORTRAIT (No. 90) IN ISSUE FOR FEB., 1914, PAGE 93.

DEAR SIR,—I should very much like to know if Mr. Josh. Howard has discovered the name of the lady represented. From a curious resemblance to Mrs. Nicholas Ashton, who once owned Hefforston Grange, Cheshire, I think she must be a relation of the Ashtons. There is a portrait of Mrs. Nicholas Ashton, by Wright of Derby, in the Fitzwilliam Gallery, Cambridge. Is the costume of the lady in the unidentified portrait of the Queen Anne or William III. period?

Hefforston (or Hefferston) Grange was sold by the Ashtons many years ago, and changed hands again in 1912.

Nicholas Ashton (1742-1833) owned Hefferston Grange through marriage with Mary Philpot, a descendant of Matthew Henry, the Bible commentator.

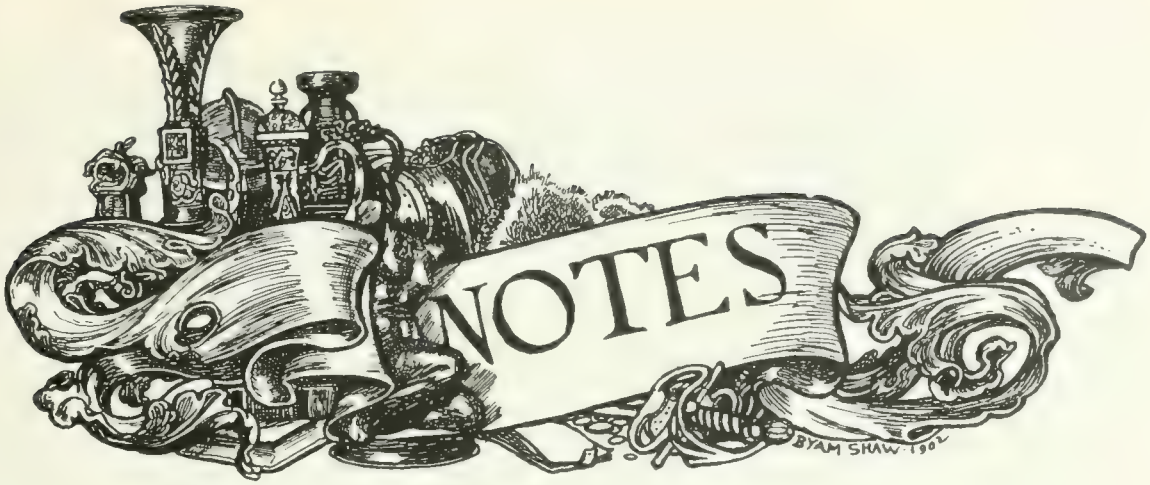
Yours truly,

GEO. JEFFERY.



DIANA VERNON BY SIR JOHN EVERETT MILLAIS, P.R.A.

In the National Gallery, Melbourne *Acquired by the Felton Bequest*



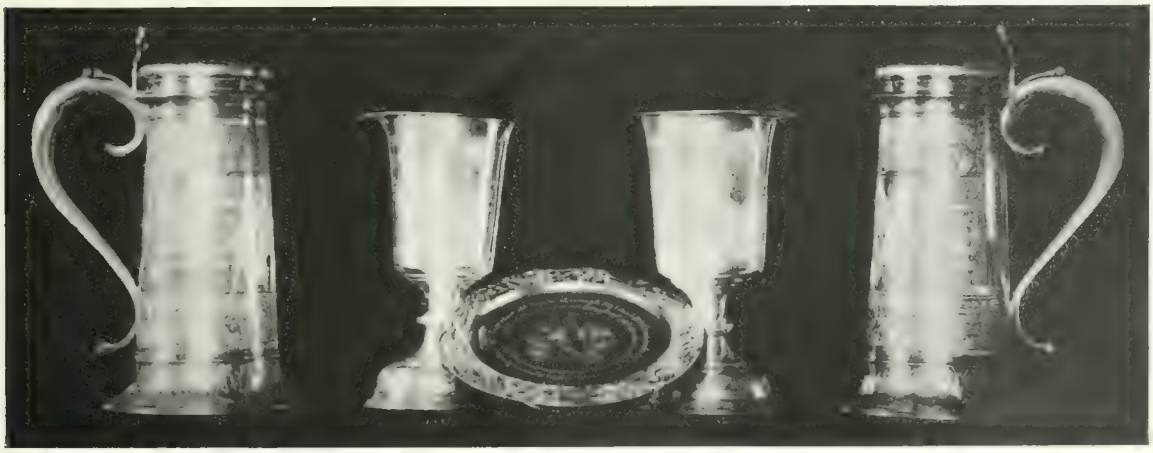
Seventeenth-century Communion Plate

The publication of the accompanying photograph of communion plate in The Connoisseur should prove of interest to its numerous readers. The jugs are of silver with gold bands beaten on to the body, and were given by various members of the Holt family to Standish (near Wigan) Church, and are worth £10,000. The inscription on the jugs runs thus: — "Alexander Holt, Esquire, citizen and goldsmith of London, gave these two flagons of silver to the Parish of Standish, where he was born, for the service of God and the use of the parishioners at the celebration of the Holy Communion. Anno Domini 1657."

A "Running Footman"

Any traveller in the present day who may chance to wander down Charles Street, Berkeley Square, will pass a public-house bearing the sign of "The Running Footman." Round the side of the house, in "Hay's Mews," is a projecting window, on one of the panels of which is the painted sign, below which is written, "I am the only running footman."

It would appear that in the "good old days," before railways or stage-coaches were used as common modes of conveyance, "my lord" and "the squire" journeyed from town house to country mansion in his own family coach, drawn by four sturdy horses, ridden by two "post-boys" (so named whatever age they might have attained). In front of all, to give warning of his master's approach, ran his footman, dressed in his master's livery. In those days coach travelling would not exceed five to six miles an hour, so that a good man would have no difficulty in keeping pace with the equipage. The roads were in very bad order, the footman being often required to give a hand and help the coach out of the ruts and quicksands that beset the traveller on every hand. The dress of one of these runners is thus described:—"A light black cap, a jockey coat, white linen trousers, or a mere linen shirt coming to the knees, with a pole six or seven feet long." It was my good fortune in hunting through a curio shop to light upon one of

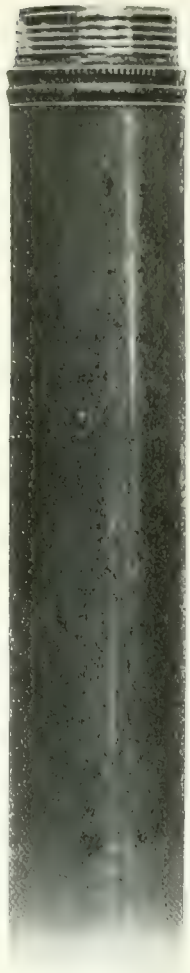


COMMUNION PLATE AT STANDISH CHURCH, WIGAN

these poles. At the top is a small knob which unscrews. The end of the pole is hollowed out, and contains a small glass that would hold just a "nip" of some spirit with which the footman could refresh himself. The top of the knob is lined with cork; at the lower end of the hollow cavity is a spring, so that when the glass is placed in the receptacle and the top screwed firmly on, there is no fear of the liquid escaping.

As the roadways of the country improved, the "family coach" and the "running footman" would pass out of use and soon be forgotten. Doubtless the word "footman" takes its origin from servants who ran on foot. The constant running was a great strain upon the heart, and generally materially shortened the lives of the runners.

I have named "Hay's Mews." The word "mews" again recalls the past. In the days of hawking the birds at "mewing" or moulting time were kept over the stables, such places being called "mews." The hawks have passed away, and the word "mews" has got corrupted from its original meaning. — MABERLY PHILLIPS, F.S.A.



RUNNING FOOTMAN'S POLE

A Group of Old Salt-glaze

WITHIN the last year or two those who have studied the changing fortunes of the ceramic world have seen the rise of old Staffordshire salt-glaze to a position scarcely inferior to that of Chelsea or Bow. It is the most sought after of all our English earthenwares, a recent critic has said, and this increased valuation is something more than a mood of virtuosity, or one of those freaks of taste for which it is hard to account. For an earthenware so aristocratic as this, so intimately beautiful, so strikingly original in design, is entitled to take a place beside the rarer porcelains, and is, on the whole, far worthier of collection than many of the secondary chinas which have been objects of worship hitherto, and commanded enormous prices at sales in the past. Better still, the percentage of pieces that can still be picked up is larger than that of the costlier porcelains. Nothing could be more fascinating in our cabinets than these whimsically beautiful salt-glaze potteries; one cherishes them with an emotion in which affection and friendship combine, and of the many classes of Staffordshire production, none hold the collector with a surer grasp than the lovely little pieces for the tea service, the quaint zoological tea-pots, the tea-poys, the caddies, the delicate cream ewers, and the pierced and incised plates and sweetmeat dishes.

This exquisite stoneware was produced between the years 1690 and 1780, and was strangely destined to be overtaken and nearly extinguished by the great Josiah Wedgwood with his lead-glazed Queen's ware. The drabs and greys and dull whites of salt-glaze were temporarily thrust aside by Wedgwood's more vividly coloured and printed productions, yet hardly a sale passes to-day that does not testify salt-glaze has come into its own once more. It seems impossible that a mere union of grey clay and ground flint, with the assistance of common calcined salt, could give us these hard yet fragile forms in their inimitable half-gloss; yet does not something beyond calculation lie in the crudity of all raw material, and sleep until the right hand touches it, as Michelangelo's angel slept in the rock? How popular these wares were in their own day we gather from an old note of Shaw's, which tells us they "sold readily the very day of drawing the oven." As the potter's moulds improved, and the grinding and proportions of the materials of the body were better understood, the pieces approached a technical perfection which was at its highest between the years 1740 and 1760. A tiny tea-pot of this period recently changed hands at £70. Alas! however, with very few exceptions, as far as the salt-glaze potters themselves are concerned, we cannot definitely attribute this or that dainty piece to one or the other craftsman. We have a handful of names—Baddeley, Shelton, Johnson, Turner, Bankes, and the sons of Aaron Wedgwood; these, and a few others, stand in uncertain parentage to the most beautiful specimens of white stoneware. They were all distinguished and all producing treasures between 1725 and 1775 in the vicinity of Burslem. But it is in the direction of tea-ware we have these old artists at their best.

Whimsical, bizarre, delightful, what a quaint world is here! Some of the Staffordshire designs, indeed,



DOUBLE TEA-POY SALT-GLAZE STAFFORDSHIRE WARE EARLY EIGHTEENTH CENTURY

almost defy us to analyse them. What a dainty hint of toy-land in the beautiful full-rigged ship with its dolphin handle! Quite unique both in form and design is the double tea-caddy, or tea-poy, with its Oriental inspiration and finely embossed lids. Infinite invention was displayed on all these little furnitures of the cheering herb, and one pretty theme full of tender suggestion appeared in the lovers' tea-pots, or tea-pots in the shape of a heart. Eagerly hunted for also are the wonderful little salt-glaze groups and figures, mostly designed for chimney ornaments, especially those seated in what are known as high pews or settles. For one of these delicious old conversation pieces £90 was joyfully given a week or two since. No more interesting stoneware was ever produced than these little gems, the salt-glaze potters knowing how to invest almost everything they touched with the grace and glimmer of romance.



SALT-GLAZE TEA-POT IN THE FORM OF A SHIP EARLY EIGHTEENTH CENTURY

Our Frontispiece

REFERRING to our frontispiece, Lionel Cust, M.V.O., makes the following statements:—"At Buckingham Palace is a fine full-length portrait of Anne, Duchess of Cumberland, painted by Gainsborough. It was narrated how the fair Anne Luttrell became the fair widow, Mrs. Horton, and eventually no less a personage than H.R.H. the Duchess of Cumberland. This lady seems to have exercised a powerful fascination over Gainsborough, more especially as Cumberland House, in Pall Mall, where the royal couple resided, was in the immediate vicinity of Schomberg House, where Gainsborough lived himself. It is easy, therefore, to imagine the painter

sketching the Duchess of Cumberland as she walked in the garden of Cumberland House, tall and graceful, and always most beautifully dressed, arm in arm with her *chétif* little husband, a foot shorter than herself, proud as a peacock of the splendid creature whom he had been lucky enough to secure for his wife. This painting is one of Gainsborough's most bewitching creations, for it is as a picture rather than as a portrait group that it attracts, the colouring being one continuous iridescent shimmer of pale colour—green, blue, yellow, and violet.

"Higher bred society looked askance at the *ménage* in Cumberland House, and on the beautiful widow who had attained to royal rank. It may be that the *salons* at Cumberland House were filled with men and women whose presence would have been displeasing to the more staid society at Buckingham House. There was a raggish side to society in those days, in which honesty and virtue were at a disadvantage, and coarseness and vice were tolerated and accepted, if not actually encouraged. The Duchess of Cumberland seems to have cared little for the censures of the court or the great families. She went her own way, kept her husband straight while he lived, which cannot have been an easy task, and during her short reign in London society suffered no breath of scandal to be connected with her name.

"The duchess's sister, Lady Elizabeth Luttrell, lived with and on her royal relations. She seems to have been one of those needy aristocratic adventuresses who are a necessity to the kind of society to be found at Carlton or Cumberland House. When the days of prosperity were over, the Duchess of Cumberland retired to the Continent, and lived in quiet seclusion, until her death at Trieste on December 28th, 1808. Her sister, Lady Elizabeth, drifted also to the Continent, where her subsequent career appears to have shewn the easy decline of honesty and morality in a penniless and desperate woman.

"This painting belonged to George, Prince of Wales, and was at Carlton House in 1819. After the accession of George IV. it was sent by command of the King to Cumberland Lodge in Windsor Great Park, whence it was removed to the corridor in Windsor Castle. After the accession of Edward VII. the picture was selected to hang in the private sitting-room of Her Majesty Queen Alexandra."

"Diana Vernon" By Sir John Everett Millais

AN interesting story is connected with this beautiful picture. The lady who sat to Millais was a very handsome Irish girl, the Honourable Caroline Roche, sister of Lord Fermoy. The artist saw this lady riding in Rotten Row, and admired her so much that he schemed and planned to get an introduction to her, which he did after some trouble, and then asked her to sit for him as Diana Vernon. She afterwards became Countess Fritz Hochberg. Like the portrait of Mrs. Heugh, which by the munificence of Mr. Edmund Davis is to be presented to the Luxembourg Musée, Diana Vernon is an unusually fine example of the middle period of the art of Millais. Completed in 1880, the figure is painted with much of the masterly virility and solidity that characterised the artist's work at this time. The northern landscape, in which the heroine of Scott's novel is placed, is treated with poetic feeling and great charm.

A Wonderful "Pigeon's Blood" Vase

THE vase illustrated in colour in this number is an extraordinarily fine specimen of the famous Lang-Yao (Lang factory). The factory was in being during the end of the Ming Dynasty, but upon the accession of the Emperor Kang-hi in 1661, the entire charge of it was given over to a celebrated viceroy named Lang T'ing-tso, who brought it to an amazing standard of excellence, which was maintained for many years. His name has since been used invariably in connection with the products of this factory, and by it the expert distinguishes certain glazes. The most famous of these are the ruby-red and the apple-green, both derived from copper silicates, and of which there are many varieties. The colour of the vase illustrated here is known as "pigeon's blood," and is a further revelation of the ceramic mastery of the Chinese



AN EARLY EIGHTEENTH-CENTURY CONVERSATION PIECE SEATED IN A HIGH PEW — SALT-GLAZE GROUP

IN THE SALE ROOM

THE collection of pictures and water-colour drawings the property of the late Mrs. Cottier, of St. James's Terrace, Regent's Park, contained a number of minor examples by modern continental masters. During its dispersal at Messrs. Christie's rooms, which took place on May 1st, few high prices were realised. The pictures making the largest sums included the following:—J. B. C. Corot, *A Road Scene, with two peasants*, 14½ in. by 16¾ in., £283 10s.; W. Maris, *A River Scene*, 31 in. by 40½ in., £84; F. P. Ter Meulen, *Sheep in the Snow*, 29½ in. by 22 in., £89 5s.; and G. Segantini, *At the Spring*, 19½ in. by 12½ in., £173 5s.



The modern pictures and drawings sold by the same auctioneers on May 8th were catalogued as belonging to various owners. Those disposed of by order of the executors of Mrs. Alice Venables Brunton, deceased, late of 15, New Cavendish Street, W., included an engraved drawing by J. M. W. Turner, R.A., *Jerusalem: North-West View*, 4¾ in. by 8¼ in., which brought £283 10s.; a drawing by Copley Fielding, *Portsmouth Harbour*, 17 in. by 10½ in., £81 18s.; another, *The Young Gleaners*, 8½ in. by 6½ in., by Birket Foster, £71 8s.; and a third, *A Landscape, with a village, windmill and pond*, 12 in. by 20½ in., by P. De Wint, £74 11s. The only oil painting belonging to the deceased lady which attained the dignity of three figures was *Gipsies Resting*, 27½ in. by 35½ in., by J. Linnell, sen., 1852-5, which made £115. The chief items among the anonymous properties were as follows:—Drawings: Rosa Bonheur, 1887, *A Pyrennean Shepherd and his Flock*, 22 in. by 30½ in., £210; Birket Foster, *A Fish Stall near the Rialto, Venice*, 16¾ in. by 26½ in., £220 10s.; Josef Israels, *Scheveningen Beach*, 18½ in. by 29½ in., £325 10s.; Copley Fielding, *A View on the South Downs at Patcham, near Brighton*, 12 in. by 17¼ in., £141 15s.; P. De Wint, *Clifton, near Penrith*, 17 in. by 24½ in., £126; C. Fielding, 1854, *Loch Lomond*, 15¾ in. by 23½ in., £315; and S. Prout, *The Church of St. Pierre, Caen*, 28 in. by 20½ in., £115. The paintings included:—H. Fantin-Latour, 1874, *A Bouquet of Flowers*, 9 in. by 12½ in., £120 15s.; Vicat Cole, 1870, *Autumn Solitude*, 38½ in. by 59½ in., £110 5s.; and B. C. Koekkoek, 1856, *A Woody Road Scene, with peasants driving cattle*, 31 in. by 40½ in., £141 15s.

The mixture of good and dubious pictures which exists in many of our country houses was illustrated in the case of five works, sent up for sale at Messrs. Christie's on May 15th, the property of Miss Isabella Thornhill, deceased, late of Thornhill, near Derby. Three of these realised £10 10s. between them. Of the other two, the *Juvenile Musicians*, a panel, 10½ in. by 8¼ in., by Frans Hals, realised £3,150; and *The Twelfth Night Feast*, 16 in. by 19 in., by Jan Steen, £346 10s. Though it was a high price for a Frans Hals of such small dimensions, and would have been considered phenomenal a few years back, it may be remembered that another example of the artist—a portrait of a lady—of approximately the same dimensions, made last year at the same sale-rooms no less than £5,985. The next most important lot in the sale was a Murillo from the collection of W. A. L. Fletcher, Esq., of Sundorne Castle, Shrewsbury—a collection, by the way, originally formed by John Bolton, of Storrs Hall, Windermere, and which has passed through the hands of four generations of owners before its dispersal at Messrs. Christie's. The picture was an important pedigree work, 81 in. by 66 in., representing *The Holy Family*, and was formerly in the collection of Sir Lawrence Dundas, at whose sale in 1794 it brought £315. The price now realised (£2,415) showed a substantial advance on this figure, for Murillo, if not occupying the same exalted position in the opinion of connoisseurs as was formerly the case, is still reckoned among the great masters. This is not the case with all the former favourites; a Guercino, *Lot and his Daughters*, 70 in. by 91 in., which appears to have been sold in 1803 for £588, now fell to a bid of £10 10s. Other old masters in Mr. Fletcher's collection included Luini, *Saint Barbara*, 30½ in. by 23½ in., £120 15s.; Gian Petrini, *The Virgin and Child*, on panel, 27½ in. by 20 in., £178; Perino del Vago, *The Virgin and Child with Saint Elizabeth and Saint John*, on panel, 38½ in. by 31½ in., £94 10s.; P. T. van Brussel, *Flowers in a Vase*, signed and dated, 1778, 22½ in. by 17½ in., £94 10s.; G. Metzu, *The Alchemist*, on panel, 13 in. by 9¼ in., £178; W. van Mieris, *An Alchemist*, on panel, 9¾ in. by 7½ in., £115 10s.; G. Netscher, *Portrait of a Girl*, 17½ in. by 15½ in., £110 5s.; J. van Os, *Fruit and Flowers*, on panel, 24 in. by 19 in., £99 15s.; and Jan Steen, *A Merry Party in the Open Air*, 42 in. by 57 in., £1,155.

In the same sale there were included a number of pictures sold by order of the executors of W. H. Iremonger, Esq., deceased, late of Wherwell Priory, Hampshire. The lots included the following three-figure items:—Pompeo Battoni, *Portrait of Mr. Lethicullier and his sister, Lady Featherstonhaugh*, signed with initials, and dated 1752, 38 in. by 53 in., £105; J. Highmore, *Portrait of Mrs. Joshua Iremonger*, signed and dated 1742, 49 in. by 39 in., £378; and *Portrait of Miss Fryer*, 49 in. by 39 in., £199 10s.; P. Moreelse, *Portrait of a*

Prince of the Asturias, as a young boy, in black dress, holding a golf-club and a ball, 45½ in. by 33 in., £504; and Sir Joshua Reynolds, P.R.A., *Portrait of Joshua Dominiger, Esq.*, 30 in. by 24 in., £168, and *Portrait of Mrs. Dominiger*, mother of the foregoing, 29 in. by 24 in., £420. The lots appearing under the heading of "different properties," as is usual in a sale of this character, included several noteworthy items. The most expensive was *A View in a Dutch Town*, on panel, 35 in. by 43 in., by P. de Hooghe, signed and dated 1673, which made £1,207 10s. Others comprised W. Kalf, *Chestnuts in a Delft Bowl*, and other objects on a table covered with carpet, 39 in. by 33 in., £189; A. Van der Neer, *A River Scene, Moonlight*, signed with initials, on panel, 27¾ in. by 39 in., £504, and *A Frozen River Scene, Daylight*, on panel, 18 in. by 29½ in., £346 10s.; P. A. Hall, *The Harpist*, 24 in. by 29 in., £131 5s.; P. Codde, *A Family Group*, containing eleven figures grouped about a table, on panel, 16 in. by 22¼ in., £315; M. J. Mierevelt, *Portrait of the Countess Gondemar*, on panel, 41½ in. by 30½ in., £588; P. P. Rubens, *The Triumph of the Eucharist*, on panel, 12½ in. square, £315; and E. de Witte, *The Interior of a Church*, 24½ in. by 21 in., £199 10s.

Among a number of old pictures and drawings dispersed by Messrs. Christie on May 22nd, the *Portrait of Madame Dugazon*, 31½ in. by 25 in., by Madame Vigée Le Brun, made £420; another of *Admiral Sir Charles Saunders, K.B.*, 97 in. by 60 in., by R. Brompton, £273; a pair of engraved drawings by F. Wheatley, R.A., *The School Door* and *The Return from School*, each 14 in. by 10 in., £262 10s.; the *Portrait of Lottery*, with trainer and jockey, and other horses beyond, 35½ in. by 49½ in., by J. F. Herring, sen., 1825, £315; and *The Piazza of St. Mark's, Venice*, with booths and figures, by F. Guardi, 7½ in. by 10 in., £162 15s.

Engravings

THE sale of modern etchings, engravings and lithographs, held by Messrs. Sotheby on May 1st and 2nd, while not including many especial rarities, was fairly representative of English graphic art. Taking the engravers' names in alphabetical sequence, the following list includes the principal lots, the works named being signed artists' proofs and etchings unless otherwise stated:—Andrew Affleck, *Linlithgow Palace*, £10 10s.; *Beauvais*, £5 5s.; and *Edinburgh*, £6 10s.; Muirhead Bone, *Somerset House*, £68; Frank Brangwyn, *Browning's House, Venice*, £10 10s., and *Santa Maria from the Street*, £5; H. Scott Bridgwater, *Lady Carmichael*, mezzotint, after Raeburn, £15 15s.; *Lady Leitrim and Child*, mezzotint, after Lawrence, £8; and *The Daughters of Sir Thomas Frankland*, mezzotint, after Hoppner, £16; D. Y. Cameron, *Murtley on the Tay*, £13; M. Chauvel, *A Wet Roadside*, after B. W. Leader, £4 5s.; Samuel Cousins, *The Strawberry Girl*, mezzotint, after Reynolds, £10 10s.; Herbert Dicksee, *The Raiders*, £15; *The Destroyers*, £12; *Silent Sympathy*, £14; and *The Last Furrow*, £10 10s.; H. Fantin-Latour, *Visions*, lithograph, £3; Hedley Fitton, *Rue St. Romain, Rouen*, £5 10s.; Colonel R. Goff, *Brighton Sands*, £3 15s.; Sir Francis Seymour Haden, *Windmill Hill*, £8 15s.; Axel H. Haig, *Cappella Palatina, Palermo*, £16 10s.; *Cefalu Cathedral (Interior)*, £10 10s.; *St. Mark's, Venice (Interior)*, £13 10s.; and *Church of St. Francesco (Interior)*, £21; Norman Hirst, *Miss Linley and Brother*, after Gainsborough, £16; William Hole, *To Winter Quarters*, after Joseph Farquharson, £6 10s.; A. E. Howarth, *La Grosse Horloge*, £3 5s.; E. Lumsden, *Menzies and Co.*, £7 7s., and *The Towers of Notre Dame*, £6 5s.; J. B. Pratt, *Mrs. Cuthbert*, mezzotint, after Lawrence, £17, and *Mrs. Gregory*, mezzotint, after Raeburn, £16; Sir Frank Short, *Whitby Scaur*, aquatint, on vellum, £15 10s.; *Diana and Endymion*, mezzotint, after G. F. Watts, £8 10s.; and *Love and Death*, mezzotint, after the same, £6 12s. 6d.; Richard Smythe, *Countess Dysart*, mezzotint, printed in colours, after Lawrence, £10 10s.; J. McN. Whistler, *Westminster Bridges*, £10 10s., and *Lady Haden*, lithograph, £5 10s.; Sydney E. Wilson, *Mrs. Sheridan*, mezzotint, printed in colours, after Gainsborough, £6 10s.; *Mrs. Hallett*, ditto, ditto, £7; and *Mrs. Beresford*, ditto, after Romney, £9 10s.

The continued popularity of old engravings of the English school printed in colour was further illustrated at the sale limited to this class of work held by Messrs. Christie on May 11th, when high prices were realised, more especially for subjects by G. Morland and James Ward. After the former were the following proofs:—By W. Ward, *Alehouse Politicians*, £68 5s.; *The Sportsman's Return*, £81 18s.; *The First of September: Morning* and *Evening*, a pair, £241; *Juvenile Navigators*, £110 5s.; *A Party Angling* and *The Angler's Repast*, a pair, the former by G. Keating, £483; *A Visit to the Boarding School* and *A Visit to the Child at Nurse*, £162 13s.; and *Cottagers* and *Travellers*, £430. It may be remembered that the last pair of plates were claimed by James Ward as being entirely engraved by himself during the latter part of his apprenticeship to his brother, and there seems good grounds for suspecting that the latter, in order to get a formidable rival out of his way, did all in his power to induce James to devote his attention to painting, giving him commissions for pictures which William engraved. The following included some of the best known of these plates:—*Selling Rabbits* and *The Citizen's Retreat*, the pair, £294; *Haymakers* and *Compassionate Children*, the pair, £105; and *Outside of a Country Alehouse*, £204 15s. Other works after Morland included the following:—E. Dayes, *Children Nutting*, £73 10s.; T. Gaugain, *Guinea Pigs* and *Dancing Dogs*, the pair, £252; B. Dutterrau, *The Squire's Door* and *The Farmer's Door*, the pair, £304; F. D. Soiron, *St. James's Park* and *A Tea-Garden*, before the engraved borders, the pair, £460; J. R. Smith, *Rural Amusement* and *Rustic Employment*, £210; and *The Story of Letitia* (the set of six with wide margins), £315.

The plates of *The Cries of London*, after F. Wheatley, were so extensively printed from that the impressions—even the fairly early ones—vary considerably, and prices are regulated accordingly. A complete set, in colours, dispersed into ten lots, was of rather a mixed quality,

and realised the moderate total of £452 1s. The best individual prices were attained by *Sweet China Oranges*, Schiavonetti, £44 2s.; *Scarlet Strawberries*, Vendramini, £52 10s.; *Primroses*, Schiavonetti, £44 2s.; *Fresh Gathered Peas*, Vendramini, £45 3s.; and *Turnips and Carrots*, T. Gaugain, £63. Other plates in colours after Wheatley included *The School Door* and *The Cottage Door*, by G. Keating, the pair, £147; and *The Duke of Newcastle's Return from Shooting*, by Bartolozzi, £89 5s.

The plates of the Bartolozzi school in monochrome are, perhaps, hardly so popular as formerly, but printed in colours they realise higher prices than ever. The following examples by the master himself give a fair criterion of the value of his works in colour:—*Venus Attired by the Graces* and *The Judgment of Paris*, after Angelica Kauffmann, £105; *Louisa Hammond*, after the same, £52 10s.; *Lady Smythe and Children*, after Reynolds, £241; and *The Months*, after Hamilton—the set of twelve by Bartolozzi and Gardiner—£409. By P. W. Tomkins there were the following:—*Morning* and *Evening*, after Hamilton, £110 5s.; *Duty* and *Affection*, after Miss Conyers, £94 10s.; and *A French Fireside* and *An English Fireside*, after Ansell, £73 10s. By Delattre, *Noon* and *Evening*, after Hamilton, £90 6s.; by T. Burke, *Abra* and *Una*, after A. Kauffmann, £67 4s.; and *Cupid* and *Cephisa*, after the same, £136 10s.; and by A. Cardon, *The Return from Coursing*, after Hamilton, £52 10s. Other prints in colour included *What you Will!* by and after J. R. Smith, £92 8s.; *A Wife*, by and after the same, £84; *Alinda*, by and after W. Ward, £62 5s.; *The Countess of Mexborough*, by the same, after Hoppner, £189; and *Mrs. Fitzherbert*, by J. Condé, after Cosway, £52 10s.

Another very good sale of engravings of the early English school was held by Messrs. Christie on May 21st. A series of seven whole-length engravings after Sir Joshua Reynolds, catalogued as "the property of a gentleman," and all but one in the first state, realised a total of £2,331, distributed as follows:—*Lady Catherine Pelham Clinton*, by J. R. Smith, £798; *Mrs. Pelham feeding Chickens*, by W. Dickinson, £441; *Lady Elizabeth Compton*, by Valentine Green, £231; *The Countess of Salisbury*, by the same, £273; another copy, second state, £105; *Lady Bamfylde*, by Thomas Watson, £231; and *The Ladies Waldegrave*, by Valentine Green, £252. Another series of ten plates, catalogued under a similar heading, brought £2,501, one of the items, *The Duchess of Devonshire*, whole length, by W. Barney, after Gainsborough, printed in colours, attaining the record price of £577; another colour proof of the same lady and her daughter, by G. Keating, after Reynolds, made £420. The other lots comprised *The Promenade at Carlton House*, by and after J. R. Smith, £651; a set of four lettered proofs, *Repairing to Market*, *At Market*, *Coming from Market*, and *Returned from Market*, by W. Annis, after Wheatley, £189; *Napoleon on Board the "Bellerophon,"* proof before any letters, by C. Turner, after Eastlake, £152 5s.; and the following by David Lucas, after Constable:—*Young Waltonians*, 1st state, £50 3s.; *Salisbury Cathedral*, proof before the birds, £75 12s.; *The Lock*, proof before any letters, £84; and *The Vale of Dedham*, 1st published state, £168.

In the same sale the following mezzotints were sold:—*The Clavering Children*, by J. R. Smith, after Romney, £99 15s.; *Dr. Samuel Johnson*, by W. Doughty, after Reynolds, 1st state, £141 5s.; *Mrs. Mathew*, by W. Dickinson, after the same, 1st published state, £131 5s. Among a number of prints in colours belonging to Sir William Garth, *He Sleeps*, by and after P. W. Tomkins, made £135; *Princess Amelia*, by W. Ward, after Ramberg, £84; *The English* and *French Dressing Rooms*, by P. W. Tomkins, after Ansell, £89 5s.; *Juvenile Navigators*, by W. Ward, after Morland, £194 5s.; *Children Bird-nesting*, by and after the same, £90 6s.; *Master Leicester Stanhope*, by F. Bartolozzi, after Reynolds, £120 15s.; *The Countess of Harrington and Children*, by and after the same, £81 18s.; *Lady Elizabeth Foster*, by and after the same, £105; *Countess Spencer*, by and after the same, £120 15s.; and *Lady Hamilton as a Bacchante*, by J. R. Smith, after the same, £84. Among other prints in colour were included *Hesitation*, by and after W. Ward, £126; and *Sophia Western*, by J. R. Smith, after Hoppner, £147.

Messrs. Puttick held an interesting sale of engravings on May 1st, which included a large number of topographical prints formed by the late W. H. Taylor, Esq., of Gravelly Hill, Birmingham.

Books and Autographs

THE last portion of the sale of autograph letters, etc., held by Messrs. Sotheby on April 30th and May 1st, contained some interesting items connected with Burns and Thackeray. From the latter was an autograph letter, s., 3½ pp., 8vo, dated Feb. 25th (1859), to Mr. Thompson, regarding his late friend R. Stanard and the finishing of *The Virginians*, which, he complains, takes as much time as writing a history. This brought £31. Another from the same author, s., 1½ pp., 8vo, undated, *re* his poem on *Charlotte and Werther*, made £36. Thirty-one lines of an original autograph song by Burns commencing "While Princes and Prelates and hot-headed zealots," with a short note at the end to Robert Cleghorn, 2 pp., folio, realised £150; and an interesting draft letter in the autograph of the same, 1 full p., folio, addressed to Miss Margaret Kennedy, of Dalfarnock, with six 4-line stanzas, with chorus written on the back, made £102.

A selected portion of the library of Lieut.-Col. H. B. L. Hughes, of Kinmel Park, Abergele, sold by the same firm on May 6th, realised £1,425 17s. for 276 items, the most expensive of which was a copy of Lafontaine's *Fables Choises*, Oudry's edition on Dutch paper, with portrait and 275 plates after Oudry, the plate *Le Singe et Le Léopard* before the inscription on the sign, fol., Paris, 1755-59, in a fine but slightly damaged red morocco Derome binding, which made £290. Other lots included: R. W. Eyton, *Antiquities of Shropshire*, with index, etc., 12 vols. in 6, roy. 8vo, 1854-60, mor. ex., gilt borders, g.e., by Hayday, £25 10s.; a fine copy of the first edition of the New Testament in Welsh, translated by William Salisbury, assisted by Thomas Hualt and Richard Davies,

Bishop of St. Asaph, almanac and calendar, 8vo, London, 1807, a few leaves at end slightly wormed, mor. ex., panelled sides, g.e., by Hayday, £54; and a set of the *Archæologia Cambrensis*, complete to 1911, six series, with indexes to the first five, and six extra volumes, together 74 vols., 8vo, 1840-1911, cl., glt., g.e., £51.

Among the more interesting lots in the sale of a portion of the library of C. E. S. Chambers, Esq., of 44, Drumsheugh Gardens, Edinburgh, also dispersed by Messrs. Sotheby on May 7th, was a first edition of Thackeray's *Vanity Fair*, in the original 20 parts in 19, and with the original yellow wrappers, some of which were damaged, 8vo, 1848, in cloth case, which made £78. Other first editions included: Sir Walter Scott, *Waverley*, 3 vols., 8vo, 1814, with MS. notes by Robert Chambers loosely inserted, hf. cf., £30; and R. Surtees, *Plain or Ringlets*, in the original 12 parts, 8vo, 1860, in cloth case, £18.

The interesting collection of Wesleyana accumulated by the late Joseph G. Wright, Esq., comprising busts and plaques of John Wesley, and autograph letters, manuscripts, prints, and books of and by him, and other members of the Wesley family, only realised a grand total of £259 14s. 6d. for 112 lots when sold by Messrs. Sotheby on May 6th. The chief contributions towards this were afforded by a lot comprising 17 autograph letters from John Wesley, 7 from his brother Charles, and various others of members of the Wesley family, collected with portraits, etc., in an album, hf. bound, £81; and a remarkable collection of over 550 engraved portraits, views, drawings, broadsides, etc., of the Wesley family and others connected with Methodism, which made £42.

The value of advertisements was conclusively shown when a copy of the original edition of Dickens's *Pickwick Papers* came up at the sale of the library formed by the late Captain R. J. H. Douglas, R.N., held by Messrs. Sotheby on May 25th and 26th. The copy contained all the rarities in the way of original covers, suppressed plates, publishers' addresses, and trade advertisements, which are so highly prized by collectors. The suppressed plates are the two contributed to the third number by R. W. Buss, who, on the death of Robert Seymour, was engaged to illustrate the work. These proved so unsatisfactory that Buss was superseded, and H. K. Browne appointed in his stead. Only seven hundred copies of the third number with the Buss plates are said to have been printed; for the remaining copies issued two plates by Browne were substituted, the earliest of these—probably about eight hundred—were signed by him as "Nemo," but in the later ones he substituted his well-known sobriquet of "Phiz." It was not so much the inclusion of the Buss plates, however, that constituted the rarity of Captain Douglas's copy, or even the preservation of the original wrappers to the numbers, as the fact that all the publishers' addresses and advertisements which they contained, and which most readers would tear out as so much lumber, were preserved intact. The inclusion of these caused the work to bring £495, by far the highest price ever recorded for a copy of *Pickwick*, the nearest approach to it being £290 brought by one in New York in 1908. Other good prices during the sale included £50 for Combe's *English Dance of Death*, 24 monthly numbers, in original wrappers, with illustrations by Thomas Rowlandson, 8vo, 1814-15, in two cloth cases; the companion work, *The Dance of Life*, by the same author and illustrator, 8 parts, in the original wrappers, 8vo, 1817, in cloth case, £37; C. R. Westmacott, *The English Spy*, with illustrations by Cruikshank and Rowlandson, 2 vols., in the original 24 parts, with all the original wrappers and advertisements, 8vo, 1825-6, in two cloth cases, £145; and Shakespeare's works, with life by N. Rowe, first octavo and first illustrated edition, 7 vols., large paper, with engraving to each play, 8vo, 1709-10, cf., glt., £35. At the same sale Francois de Ciuvillie's *Architecture*, 245 plates of ornament and interior decoration, including the *Morceaux de Caprice*, folio, *c.* 1770, old cf., worn, made £120.

The sale of the library of the late J. E. Hodgkin, F.S.A., occupied Messrs. Sotheby's rooms during May 12th, 13th, 14th, 15th, 18th and 19th, and comprised no less than 1,622 lots, which realised a grand total of £4,201. Perhaps the most interesting item was the collection of books, autographs, and manuscripts relating to the celebrated Shakespeare forgeries by W. H. Ireland. These included a volume giving an *Authentic Account of the Shakespearian manuscripts*, containing various of the forgeries, which had been made up by Ireland himself; the identical lock of hair said by Ireland to have been given by Shakespeare to Anne Hathaway; various of his forgeries, and contemporary works connected with them. The whole, which had been divided into seventeen lots, were sold together, and made £149. A parchment roll, 11 ft. long by 16 in. wide, containing a list of the New Year's gifts made by Queen Elizabeth in 1579, with the signature of the queen in four places, made £46; a collection of 215 engravings, mounted on boards, illustrating famous firework displays from the earliest periods to the Peace celebrations of 1814, £50; an Aldine *Herodotus*, folio, Venice, 1502, mor., g.e., originally owned by Erasmus, bearing on the reverse of the last leaf the words "Sum Erasmi" in his autograph, and numerous notes by the scholar Ammonious, £63. An Aldine *Homer*, 2 vols., 8vo, Venice, 1518, first Aldine edition, contemporary German binding of oak boards and pigskin, was doubly interesting as having been Philip Melanchthon's copy, and presented by him to Martin Luther. It contained the autographs of both its famous owners and numerous notes written by Melanchthon. It brought £82. The latter's own Aldine *Demosthenes*, folio, 1504, in similar binding, also enriched with numerous autograph notes, made £36 10s.; and his copy of the rare first Aldine edition of *Virgil*, with 4 pp. of errata, but wanting folio 32, 8vo, 1514, orig. thin wooden binding covered with silk and in a new wood and mor. case, also containing many autograph notes, made £53.

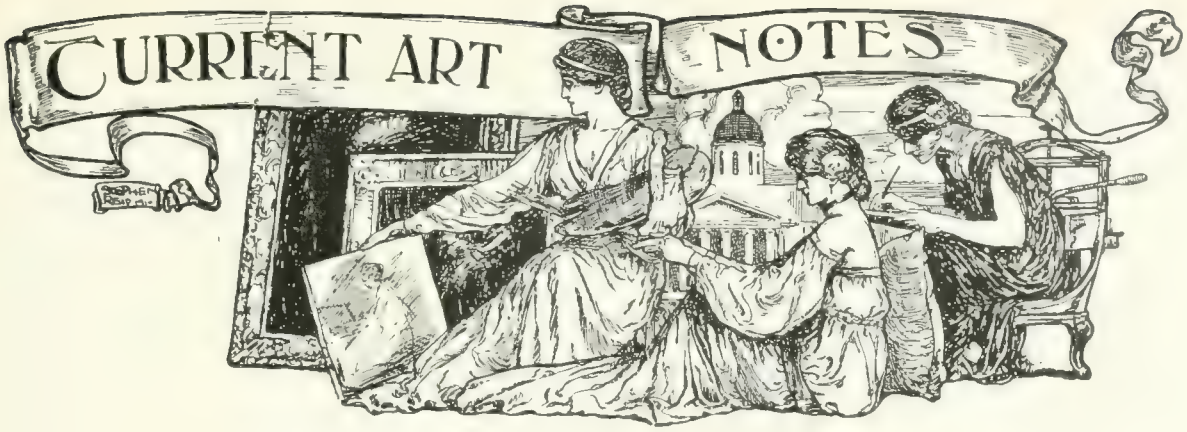


TAPESTRY EMBROIDERY

HENRY VIII., EDWARD VI., MARY, AND ELIZABETH

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The New English Art Club

IN JUDGING from the sixty-first exhibition of the New English Art Club at the Suffolk Street Galleries, the wave of advanced modernism, instanced by the Post-Impressionist, Cubist and Futurist movements, which at one time seemed likely to submerge English art, is already subsiding. The danger now comes from the opposite quarter. There is an increasing tendency on the part of the forward school to depict modern life in the archaic conventions of four or five centuries back. Whether this return to past traditions is likely to prove valuable or not to the cause of art depends largely on the sentiment which inspires it. If one would judge by present results, it has been largely influenced by a desire for novelty, and in the attainment of this end eccentricity is frequently used as a substitute for originality. Thus, instead of adapting the principles of fifteenth-century Florentine art to the subjects best fitted for their illustration, the painters are more eager to select subjects for presentment which have never been presented in this style before, and the attainment of beauty and the realisation of natural truth are wilfully neglected. The result is that examples of the more advanced schools are far too often merely ugly eccentricities destitute of any tangible attraction. Between ultra-impressionists and ultra-archaists a substantial proportion—perhaps a sixth—of the paintings shown at the New English Art Club came under this category. One would not include Mr. Max Gertler's *Fruit Sorters* or Mr. Derwent Lee's cartoon of *Les Anciens* among such work, for they were marked by high technical ability, even though it was misused with irritating perversity. The former canvas was marked by qualities of colour and



"IDYLL" BY PROF. STEPHAN ALEI SINDING [NEUEN PHOTOGRAPHISCHEN GESELLSCHAFT

draughtsmanship which, used to better ends, would have sufficed to evolve a good and, possibly, a great work of art. As it was, the picture attracted by its eccentricity, but failed to touch the emotions or appeal to the intellect of the spectator; the uncouthness of the three figures represented, the fact that the garment in which the central one was draped, if taken from its environment, would have passed for a fair representation of a green tree trunk, and that the baskets poised on the heads of the figures appeared to be growing out of them, effectually destroyed all the charm of the work. Mr. Derwent Lee's design, if distinguished by decorative feeling, was marred by perverse draughtsmanship, which culminated in the hands of some of the figures being rendered with such exaggerated slenderness as to convey a disagreeable suggestion of birds' talons.

From examples like these it was a relief to turn to pictures, which, if not inspired by such recondite idealism, were at least expressed in beautiful form and colour. Such a work was Mr. P. Wilson Steer's *Summer Evening*, the rendering of which was as perfect in its way as the expression of an ode of Keats. The theme was afforded by three partially draped girls languorously disporting themselves in a meadow after bathing. The cool of the night had not yet set in, and sky and landscape were still lambent with the after-glow. Mr. Steer had nowhere set upon his canvas any very vivid patches of colour; his most brilliant tones were afforded by the whites and reds of the girls' draperies and the sun-warmed ivories of their naked limbs. With these for his strongest notes, he had evolved a sensuous harmony of colour, perfect in its melody, and finely suggestive of the halcyon restfulness of a warm summer gloaming. Mr. C. M. Gere attained his effects with more strident orchestration, showing a penchant for full-toned blues, greens, and yellows. His *Painswick Beacon* was finely arranged and well sustained, and even better was the smaller *Quarry on the Cotswolds*, with its bold yellow crags set against a stormy sky heavy with deep blue clouds. Mr. Alfred Hayward's *View from the Rampart, Montreuil*, seemed wanting in unison of tone. It contained a fine sky and a fine landscape, but the components did not perfectly amalgamate. Mr. C. J. Holmes's *Burning Kiln* was impressive—perhaps too impressive—for the solemn majesty with which he had invested a few piles of bricks was provocative of an anti-climax. *The Ephemeral and the Everlasting*, by Mr. Stuart Boyd, was an adequate rendering of Italian coast scenery in brilliant sunlight, sincerely set down in strong blues, greens, and whites. Strength was also shown in the coloration of Mr. C. Maresco Pearce's *Summer in London*. Its crudity and discordancy, however, left one wondering what the artist was attempting to show, unless it were how ugly a London street would look if entirely divested of atmosphere and sunlight. Mr. Francis Dodd, on the contrary, showed sufficient of both in his flattering presentment of *Pall Mall*, with the ugly dome of the National Gallery forming a kind of anti-climax at the end of the fine vista. His work would have gained with greater feeling for tone, for the brightness of the colour-scheme gave the scene an unEnglish appearance. Both Mr. Henry Lamb and Mr. F. H. S. Shepherd showed the influence of the fifteenth-century Florentine school. In Mr. Lamb's case one felt that the adoption of Italian Renaissance ideals to the portrayal of a group of *Islanders, Donegal*, was not a success, the costume of the peasants being neither picturesque nor elaborate enough for the style adopted, whilst the archaic rendering of the figures was suggestive rather of weak draughtsmanship than of decorative composition. On the other hand, Mr. Shepherd's *Head of a Young Girl* was a subject congenial to all styles of art. It was firmly yet delicately handled, with a fine feeling for colour. Among other works which should be noted were Mrs. Swynnerton's poetical *Ripple*, a thoroughly original study of breaking waves on a shore; Mr. Fairlie Harmar's still-life piece, *Preparations for a Party*, and his rendering of *A Battersea Churchyard*, both distinguished for resonant freshness of colour and their realistic outlook; and Mr. Wm. Shackleton's *Shepherd*, an effective picture of moonlit sea from a cliff top. Mr. W. G. von Glehn's four contributions were all good, the best, perhaps, being *La Colline Sacrée*, an overmantel decoration—a classical theme pictured with something of Watteau's feeling, and finely effective for the purpose intended.

Under the heading of "Water-colours and Drawings" were catalogued quite an imposing array of etchings, which included fine examples by Messrs. Hamilton Hay, Henry Rushbury, Muirhead Bone, and Raymond Ray-Jones. Mr. A. W. Rich contributed several interesting drawings, which showed that, though still following the traditions of the Early English school, he is developing them in his own way, his grey-hued water-colour of *Croydon* being thoroughly modern in feeling if retaining that sense of style which was one of the most attractive characteristics of the early water-colourists.

The Royal Society of Miniature Painters

THE eclipse from which miniature painting has long suffered appears to be gradually dispersing. The art is not yet restored to the popularity it enjoyed in the Georgian and early Victorian epochs, but at least its patrons and exponents appear to have realised that a miniature which merely apes the pseudo-verisimilitude of a coloured photograph is not worth the painting. The Royal Society of Miniature Painters is largely responsible for this improved state of affairs. Its recent annual exhibition—the nineteenth—held at the Maddox Street Galleries (23*a*, Maddox Street, W.), was the culmination of a series of displays which have been gradually improving since their inception. The work generally was more interesting, more varied in its outlook, and marked by greater individuality of technique. This was partly accounted for by the influx of a substantial number of examples from the American Society of Miniature Painters, the inclusion of more works in sculpture and more *genre* subjects than usual, but most of all by many exhibitors discarding the prettiness and pettiness of later miniature traditions for more sincere, broad and virile methods. Turning to



LA FAUVETTE (MISS YVONNE KAYE) BY MISS FLORENCE WHITE

individual exhibits, Miss Myra E. Luxmore's *Scholar*, a Holbeinesque type of figure in black cap and red cloak, showed a power of characterisation which elevated it above the range of ordinary costume pictures; Miss Elisabeth Brockbank's portrait of *Constance, daughter of C. A. Llewellin*, a happily-caught likeness of a roguish-looking girl, was touched in with breadth and freedom; and Mr. S. Arthur Lindsey's portrait of the *Countess of Malmesbury* was pleasantly reminiscent of Gainsborough in colour and feeling. Very natural in pose and spontaneous in treatment was the rendering of *Martin Robertson and his Mother*, by Miss Janet Robertson, and Miss Mary Burgess and Mrs. Grace Wheatley were both represented by dainty representations of childhood. Miss Gertrude Massey's frame of miniatures were all finely wrought, the high finish of the work neither detracting from the firm modelling of the faces nor from the adequate expression of their atmospheric environment. *The Green Wig*, by Mr. S. Arthur Lindsey, was a portrait of a lady wearing one of these Post-Impressionist adjuncts to the modern toilet. The effect, as in real life, was more *outré* than pleasing, though the artist had dexterously toned down the brilliance of the dyed locks by the introduction of strong reds and yellows in the background. Passing by a drawn head entitled *Prudence*, by Miss E. Grace Wheatley, and Miss Millicent Wadham's *When Adam Delved*—a charming nude study of a boy with a spade—one came upon a number of miniature bronzes, figures modelled in various materials, enamels and jewellery. Among these might be noted Mr. R. J. Emerson's well-modelled medallion of a *Portrait of a Boy;* Miss Florence Newman's *Fair Lady*, in wax, in which good use was made of the colour possibilities of the material; some effective enamels by Miss Janet Robertson, and a vigorous group of *Pigsticking in India*, by Mr. Ward Willis, whose silver statuette of a pointer, entitled *Waverley*, was also a fine rendering of animal life. Sir James D. Linton's *Katherine*, though a water-colour drawing, was seen to far greater advantage than it would have been in an exhibition of works in that medium, its fine finished quality enabling it to more than hold its own among the miniatures. Mr. Hal Hurst was seen to advantage in his effectively coloured phantasy of *The Butterfly;* Miss Eleanor Palmer's frame of miniatures showed great variety of handling, the best being, perhaps, the one of *Molly, daughter of Charles Terry, Esq.*, a spontaneous and easily handled piece of work. Some fine quality was attained in the expression of the black draperies in Miss E. R. Parker's *Portrait of an Old Lady*, and good colour was shown in her *Daydreams*. One of the most attractive miniatures in the exhibition was Miss Inez Buchanan's *Little Dutch Girl*, rendered with great delicacy and refinement. Another highly finished piece of work was Miss N. M. Hepburn-Edmunds's firmly handled portrait of *Mrs. Henry Barber*. A dignified likeness of the president, *Mr. Alyn Williams*, was contributed by Mr. H. Chamen Lintott; and a portrait of *Victor Adams, Esq.*, by Mr. Chris. Adams, which showed nice feeling and fine freedom of brushwork. The latter criticism

would apply to the several contributions of Miss Bess Norriss, who essayed a new field in her renderings of *Chinese Women and Children*, the quaintness of the figures and the picturesqueness of their costumes affording a theme for some piquant and highly decorative effects. Miss Florence White's *La Ballerina* was an effective piece of work, marked by delicacy of touch and refinement of colour; and good work was contributed by Miss Dorothy P. Ward, Miss E. M. Willis, Miss S. Hilda Bell, and Miss Winifred M. N. Brunton, the latter's studies from Egyptian statuettes being exquisitely painted. The examples by the President, Mr. Alyn Williams, were almost the last items in the catalogue. As in former years, some of his portraits were of well-known Americans. That of the late Adolphe Busch was a finely characterised portrait of a highly intellectual looking man, carried to full completion. The latter characteristic was shared by the attractive portraits of Mrs. Hornby and Mrs. Henry Levy; all three works, though highly finished, were wrought without any sense of being laboured, and were marked by a fine feeling for delicate colour and atmosphere.

Sculpture by Stephan Abel Sinding

OWING, perhaps, to the tradition of Thorwaldsen, the most famous artist whom Denmark has yet produced, Danish sculpture, if one is to judge by the representative collection of works by Stephan Abel Sinding, which were shown at Messrs. Harrods, Ltd. (Brompton Road), still retains more of a predilection for classical art as interpreted through a nineteenth-century outlook than that of other continental schools. Herr Sinding, however, is a Dane only by adoption, being by birth a Norwegian, and studying his art in Berlin, Vienna, and Paris. Nevertheless, as the bulk of his work has been executed for the Glyptotek at Copenhagen, it is obvious that it must coincide with the taste of his adopted country. The earliest work shown was *The Barbarian Mother* (1882), representing an aged woman, half lifting, half dragging away the body of her son, who had fallen in battle. If classical in feeling and in its striving for ideal perfection of form, the sculptor has not descended to that cold conventionalism which marked so much of the nineteenth-century sculpture. The anguished expression of the woman is rendered with much power, and the contrast between the limp lifelessness of the boy's body and the animation of that of the mother finely realised. This comparison between life and death is a favourite theme of the artist. One has it again in *The Widow*, supporting the body of her fallen husband, and in *The Funeral Pyre*, where a woman, half fearful of death and half longing for it, as a gate through which to rejoin her lord and lover, is seated at the feet of his dead body, propped up on the pyre, ready for immolation. *The Captive Mother* (1884), a woman with her hands tied behind her, crouching over an infant lying on the ground in an endeavour to suckle it, has perhaps become a little hackneyed through its smaller reproductions and variations of the theme made by other artists. It is, however, a graceful conception and well modelled. In his later works, such as *The Idyll*, showing a youth and a girl enjoying the first thrills of love, Herr Sinding reveals a tendency to discard classicalism for a more realistic interpretation of nature, with a greater power of rendering surface and texture. This gracefully posed group in its treatment forms a complete contrast to *The Angelus*, in which austerity of form was carried almost to the verge of caricature, the two figures, a man and a woman kneeling, being composed in lines rigidly parallel.

Etchings by Alphonse Legros

A PORTION of the late Mr. T. G. Arthur's collection of Legros etchings and lithographs were shown at the galleries of Messrs. P. and D. Colnaghi and Obach (144-146, New Bond Street). This collection was exceptionally rich in the scarce examples of the artist's early period; and, though not all the rarities were included, there were numerous subjects and states—all in exceptionally fine condition—practically unknown to the general public. The exhibition bore testimony to Legros's wonderful versatility with the etching point. In his range of theme and variation of style he was practically unequalled by any of his contemporaries; nor can it be said that any of them maintained a more consistent level of accomplishment in their work. Yet, despite his rare talent, it may be questioned whether he attained quite the highest rank as an etcher; his more ambitious works, technically perfect though they may be, often grip one less than the productions of artists of far less mental equipment. This may be caused by the austere pessimism which clouded Professor Legros's outlook, rarely permitting him to introduce into his themes any joyous or tender sentiment. In some instances this limitation helped him. Thus his *La Mort du Vagabond*, in its curt realisation of the stiff, attenuated figure of the dead tramp propped up against the hedge-bank of a deserted road, there is a note of tragedy, so real, unforced, and yet so overwhelmingly sad as to be almost too painful for artistic utterance. A modified version of the same theme —the loneliness of poverty and old age—is set forth in *Paysanne assise près d'une haie*, but in this the expression is tempered with a sympathy which gives the work an undeniable attraction. The same sympathetic feeling is shown in many of those landscapes which, too numerous to be mentioned individually, perhaps, on the whole, constitute his most wholly successful works. Among his most striking figure subjects must be mentioned the well-known *Le Mort et le Bûcheron*, which was here represented in several states, and—equally fine, though on account of its scarcity, far less well known—*La Promenade du Convalescent*, poignant in its unforced pathos, and impressive in the simple austerity of its design. His power of portraiture was exemplified in such plates as Cardinal Manning, Carlyle, Tennyson, and others, all character renderings of much insight and dignity, yet in every case only revealing the more serious side of the sitter's personality.

Old Furniture

IT is one of the attractions of old furniture that it never becomes second-hand. The dilapidations of legitimate wear and tear do not affect its value as they do that of modern pieces, which can always be replaced by similar ones at the same initial cost. For old furniture is irreplaceable; the pieces turned out by Chippendale and the other great makers will have to suffice for the needs of future generations as well as present-day collectors, and as the demand for them is increasing while conflagrations in country mansions and other causes gradually diminish their number, their rarity and value are steadily increasing. The only wonder appears to be that so many fine seventeenth and eighteenth century pieces have survived. The sight of a series of well-filled show-rooms like those of Messrs. Maple, Ltd. (Tottenham Court Road), comes as a revelation to the collector who has scoured the country-side for old pieces, and knows how scanty is the harvest that remains to be gleaned. Yet there is little cause for wonder. The labours of two centuries of craftsmen must have resulted in the production of a prodigious amount of furniture, while the pieces that survive have been largely removed from their original quarters to be concentrated in a comparatively few hands. The furniture shown at Messrs. Maple's is preponderatingly English, and the Chippendale period is best represented, though there are numerous earlier examples, some of which, by virtue of their fine quality or the uniqueness of their design, come within the category of museum pieces. Such is a fine oak Commonwealth table, standing on four pillar legs which support a massive top which by an ingenious contrivance can be either oblong or oval, the oval side and end pieces being arranged to turn over and screw under the square top when not needed. An unusually fine red lac cabinet with ormolu mounts, and supported by a gilt stand elaborately carved in figures of amorini and conventional flowers and foliage, was a worthy representative of the sumptuous decorative furniture of the Charles II. period. Tables of all kinds and periods were numerous, ranging from oak refectory tables of ponderous weight and substance, but finely proportioned in form, to dainty Chippendale and Sheraton side-tables executed with delightful delicacy and refinement. An Adam side-table in carved mahogany with serpentine front, and an Irish Chippendale table in the same material, with marble top and claw-and-ball feet, carved with the arms of the Blencoes of Lowick, were among the specimens specially worthy of mention. A Queen Anne china cabinet of old burr walnut, about 6 feet long, with domed top, and having a single door extending right across the front, was of an unusual type. A special feature of the collection was the numerous double sets of Chippendale chairs, these being far more difficult to obtain than the orthodox sets of six. Though there were numerous other pieces worthy of mention, space only permits calling attention to a fine set of six William and Mary walnut and gilt chairs, with beautifully carved leather backs and seats—an uncommon feature—and a superb Hepplewhite side-table, with pedestals and urns, showing in their fine lines the strong classical feeling of the period.



A PORTRAIT BY MISS FLORENCE WHITE

An Exhibition of Old Silver

THERE is a manifold attraction about old silver. Its comeliness of form commends it to beauty-lovers, its age to antiquarians, and its intrinsic value to the vulgar;

while even the simpler pieces are invested with associations of bygone epochs and customs that invest them with an unique fascination. Thus the representative "Loan Collection of English Silver and Other Plate of the 16th, 17th, and 18th Centuries," exhibited at the premises of Messrs. Garrard & Co., Ltd. (24, Albemarle Street, W.), possessed an interest hardly to be gauged by the artistry and fine execution of the pieces included. They epitomised not only the developments of the silversmith's craft for three centuries, but threw interesting side-lights on the difference between the English and Continental canons of taste during the period, and on the progress of national wealth and luxury. The reign of Elizabeth was the beginning of the great era of English silver. Then, for the first time, "there were yeomen who could boast of a fair show of silver plate," while the tables of the nobility and wealthier merchants were richly decorated with it. But of Elizabethan and Jacobean silver comparatively little survives. Much was melted down to provide currency during the great civil war, and even more has been re-moulded to suit the exigencies of fashion, for our forefathers had a fine conceit of their own work, and were never in doubt but that it bettered anything which preceded it. Among the earlier pieces included was a Henry VIII. mazer, of 1527, with a maple bowl, and having a plain gilt rim, with moulded borders and escalloped edging. Severely plain in its design—with the exception that the centre of the bowl was raised and decorated with an enamelled flower—the piece was attractive chiefly by reason of the symmetrical proportions of its design. A contrast to this was afforded by the sumptuous decoration of a pair of magnificent Elizabethan silver-gilt wine flagons, 11½ in. high. The date on them, 1597, marked the period when the influence of the Italian Renaissance had permeated the literature and art of England, the commingling of the native and foreign elements creating a style which for richness and exuberance has never been surpassed. Unfortunately we then possessed neither painters nor sculptors, and to find forms of contemporary art corresponding to the passionate vigour and gorgeous diction of the Elizabethan poets and dramatists, one must turn to the creations of the architects and silversmiths. Of the latter, these silver-gilt wine flagons are among the finest specimens extant. The motif for their design is drawn from maritime objects, a highly appropriate one when it is remembered that the silver in which they are wrought was, in all probability, part of the spoil captured in the maritime war with Spain, and that the foundation of Elizabethan greatness was based on the maritime exploits of sailors and merchants. And so the bodies are formed of three shells interspersed with fishes on a wavy groundwork; the covers and billets each composed of a single shell; the feet, of moulded convex form, are adorned with chased dolphins and waves; and the plain scroll handles are formed with shell ends. In the copiousness of invention, the richness and appropriateness of the ornamentation, and the fine quality of craftsmanship shown in the work, these pieces rank with the choicer productions of the Italian Renaissance. A superb square standing salt and cover, in gilt and repoussé, belonged to the same reign, though of an earlier year (1573). It was marked by the same feeling for ornate decoration shown in its enrichments of fruits and flowers, fluted ornaments, grotesque masks in cartouches, and other boldly designed details. It stood on a projecting square-shaped base, with a lid of the same proportions, the whole being surmounted by a finely modelled figure of a warrior girded with spear and shield. A James I. bell-shaped standing salt, 11½ in. high, of 1613, though ornate and elaborate in its decoration of conventional formal flowers and its ovolo and convoluted borders, showed less exuberance of design, as though the intense vitality of the Elizabethan spirit was passing away and the silversmith's art was becoming chastened by the refining though anti-individualistic influence of tradition. One could trace this process in its developments during succeeding centuries in the numerous typical pieces included in Messrs. Garrard's exhibition. The variations of taste and the principles of design from the time of Elizabeth to that of George III. were fully illustrated in the case of England, and less perfectly so as regards the Continent. Space forbids the description of the many fine examples typical of their periods and styles, and this is the less to be regretted, as, while a collector is well acquainted with the general proportions and salient features of Carolean, Queen Anne, and Georgian silver, it is difficult to convey by verbal description the nice and subtle variations from the general rule which give to every fine piece a distinct individuality of its own. One exception may be made in favour of a soup tureen (1750) made by that famous silversmith, Paul Lamerie. This, in a way, was an eccentricity, though a beautifully wrought one, and stood quite apart from any of his other work, being probably a piece executed as a special commission. The tureen was fashioned in the form of an inverted turtle, its modelling closely following nature. Another turtle, much smaller, formed the handle of the cover. Only a superb master of his craft could have invested such a motif with fine decorative significance. It may not rank as one of the most artistic of Lamerie's inventions, but as a *tour de force* it is probably unsurpassed.

The Connoisseur at the Opera

THE CONNOISSEUR, as a critical judge of art, must concern itself with all forms of beauty. For this reason it is impossible to ignore the productions of German and Russian opera and Russian ballet at the Theatre Royal, Drury Lane. All who love the beauty of exquisite and harmonious colouring, who find delight in perfect poise and balance of form, who worship the true spirit of music and rhythm, owe a debt of gratitude, and that in a profound degree, to Sir Joseph Beecham. Any individual, indeed, who devotes his own gifts of taste and idealism, his talents for organisation, or some measure of his wealth, towards bringing within the ken of even a part of the community such precious aids to evolution as music and dancing, deserves well of his fellows.

"Music sets the spirit free," wrote Nietzsche. And many another philosopher has borne witness that the

sum of thanks the race owes to these sister arts is incalculable. It has been realised by Oriental nations for unnumbered ages that rhythm, even when divorced from melody and harmony, has an extraordinary effect in unlocking certain subconscious centres, thus letting loose creative energies along lines undreamt of by the uninitiated. It is the recognition of that rhythmical motion which scientists tell us lies at the basis of all creation, and which is an occult law of the Cosmos.

It was a happy inspiration of choice to begin the season with "The Rose Cavalier." Apart from the fact that, once heard, the compositions of Richard Strauss are bound to attract again and again, the very name "Der Rosenkavalier" is alluring. It stirs the imagination with a desire to see this "Comedy for Music," and its scenes—for some, no doubt, side-splitting enough—of the days of Maria Theresa and old Vienna.



LA PROMENADE DU CONVALESCENT BY ALPHONSE LEGROS

To say that the stage-setting of Hugo von Hofmannsthal's "Komodie" left nothing to be desired sounds *banal* and stilted, whilst the impression of perfection or piquancy or charm left by each living picture is still vividly fresh in the memory. You see only artistry and distinction of taste in the arrangement of the Princess's "Schlafzimmer," in which Act I. is played. The same may be said for each of the scenes. The colour-schemes are subdued, yet as warm as the tones of Watteau—or of his times; as delicate as the scent of *pot pourri*. You feel, without being objectively, or at least obtrusively, conscious of the fact, that much careful attention has been bestowed on details. You are as grateful for the absence of any hint of garishness or tinsel as you are for the fidelity to historic accuracy in the costumes. And added to this, the artists wear the clothes of the period—hoop-skirts, knee-breeches, powdered wigs, and other glorified garments—as easily and familiarly as if tight-skirts, long stays, trousers, or top-hats had never come into existence to stiffen or stultify the grace of gait or gesture of mere ordinary mortals.

Taken all round, the voices are superb, and it is not too much to say that every singer is a dramatic artist of quite exceptional power and finish. These German artists, by the way, know the interpretive value of every movement so thoroughly that it is neither necessary to have an intimate understanding of their language nor to be gifted with unusual insight or imagination to be able to follow the plot.

The plot, to be sure, is a sorry enough one, in spite of its just claim to comedy—if not broad farce, and in parts very broad farce at that. It is, however, utterly unworthy of the wonderful music composed for it by Richard Strauss. He might well scorn such outworn conventional and ignoble themes as the *liasons* of the abominable old baron and the voluptuous princess. From a revolutionary in art we expect a less *démodé* subject for inspiration, and in all conscience there should be no lack of fitting material in the many and varied movements of modern

it, which offers as heroic a choice of problems as any bygone age.

Although Strauss's music is an accurate commentary on the comedy, whilst apparently at least following every emotional change of tone or time, yet there is never anything conventional about it. It is great; and great not only in achievement, but in suggestion. It suggests all nature's marvellous moods and rhythmic movements—torrential floods majestically swirling towards a cataract, swift clouds floating across a storm-swept sky, the bending of huge trees before a gale; or it symbolises the unknown, the yet-to-be-evolved. It conjures up visions of conflicts between great elemental forces and vague dreams of cosmic beauty. It hints at mysteries and new secrets of our ever-unfolding yet ever-youthful universe.

And we have the Russian operas and the Russian ballet yet to come. We look forward to them in joyous anticipation of a whole host of exhilarating mental experiences, for these exotic forms of the twin arts are still sufficiently unfamiliar to arouse curiosity, as well as the desire to study them closely. From the earliest times in ancient civilisations dancing was as closely connected with religion as with the drama. In the East it was, and indeed is, the very utterance of almost every sacred rite. We read in the Bible that David danced before the Ark. Perhaps it was only because he danced with such vigorous devotion that he failed either in *technique* or in some symbolic movement, and thus provoked his wife's contempt.

In ancient Greece dancing accompanied the performance of every religious ceremony and mystic rite. It was universal throughout the Hellenic world, and, strange as it may seem to us who are wont to regard this exercise as a kind of recreation—if not a mere romp nowadays—it played a very important part in the Hellenic schools. The youths who danced in honour of Dionysius, for instance, were taught to portray as vividly as was possible the personality, as well as the persecutions, of the god from city to city. It was from this type of dancing that dramatic art evolved.

Water-colour Drawings of Scotland by Baragwanath King

Mr. Baragwanath King, in his water-colour drawings of Scotland, shown at the galleries of Messrs. A. W. Wilde & Co. (35, Brook Street, W.), returned largely to his less impressionistic style. One cannot congratulate him on this, for the effects he attained were often so similar to previous ones as to destroy much of that feeling of novelty and strangeness which is one of the salient attractions of original art. Nevertheless, his recent essays had left their mark upon his work in a heightened feeling for colour, and several of his transcripts of mountain scenery—such as *Mists dispersing, Ben Alder*—with blue heights backed by sunset skies and fronted by the deep russets and greens of the moorland, formed highly effective colour-schemes. More restrained, and closer to nature in its realisation, was the *Winter's Remnant, Glen Etive*, with the late snows on the higher mountains contrasted against the still sombre hues of early spring. Other effective drawings included *On the Shores of Derwent-water*, showing a corner of the lake embowered amidst masses of lush greenery; the richly coloured *Far Lochaber;* the gloomy *Highland Tarn;* and *A Sunlit Gleam, Coast of Skye*, with its beautiful mist effect.

Caricatures by A. Stern

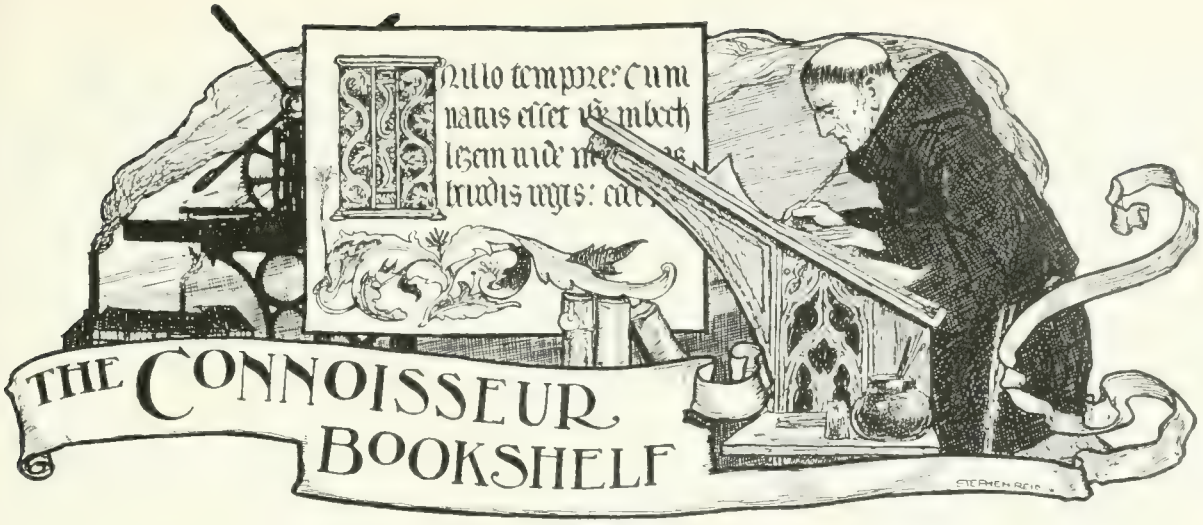
Mr. A. Stern's exhibition of caricature portraits at his studio (118, New Bond Street) showed him to belong to the order of artists who use their pencils in a kindly spirit, the salient characteristics of his sitters being generally merely emphasised so as to enhance the likenesses instead of being held up to ridicule. Many of the portraits, which were executed in pencil and gouache, had been reproduced in *Vanity Fair* and other publications. Considering that in no instance does the artist require more than half an hour's sitting from life, the likenesses were remarkably good, the traits, attitudes, and features of the subjects being hit off most happily. Among the best of the drawings were those of Sir Charles Wyndham—a pleasing and dignified rendering of the well-known actor, despite the introduction of an element of caricature—Mr. Gerald Du Maurier, Captain Quintin Dick, Sir George Askwith, and H.S.H. Prince Victor of Thurn and Taxis. An example of serious portraiture was afforded by a well-drawn and characterised water-colour of Mrs. William Wright.



MRS. HORNBY BY ALYN WILLIAMS, P.R.M.S.



Johann Friedrich August Tischbein (born 1750 at Maastricht, died 1812 at Heidelberg. Duke Karl August of Sachsen-Weimar (1757-1828).
Signed: F. Tischbein, 1795. Owner: The Grand Duke of Sachsen-Weimar. (Duke Karl August was Goethe's great friend and Maecenas.)



MOST numismatic books are either interesting only to the collector, or to the historian, who gleans from the inscriptions on coins knowledge of the duration of reigns and dynasties, and from the fineness of their workmanship an idea of the civilisation of the people among whom they were used as currency. Because of its subject, however, the *Handy Guide to Jewish Coinage*, by the Rev. E. Rogers, M.A., should possess a far wider appeal. A knowledge of Jewish coinage is indispensable to the proper understanding of the Bible, and the "Guide," though primarily compiled for collectors, will also serve admirably to satisfy the less exacting requirements of the biblical student.

"A Handy Guide to Jewish Coinage," by Rev. E. Rogers, M.A. (Spink and Son Cloth, 3s. 6d.; Paper, 2s.)

To many it may be a matter of surprise to learn that no coinage existed during the period anterior to the death of Hezekiah, for, as Mr. Rogers points out, "the invention of money as we understand it, issued by authority, of a definite weight and fineness, stamped with a recognisable impress, and accepted as a medium of exchange in the relations of commerce or ordinary life, is comparatively modern." According to Herodotus, whose statement is generally accepted as correct, it was initiated by the Lydians. The earliest coins issued are simple staters, composed of four parts of gold to one of silver, which are attributed to B.C. 700-637. As the Jews at the time did not occupy a very prominent part in the world's commerce, it is not probable that they at once took advantage of the invention of money, and no Jewish coinage is known to exist anterior to the Captivity, B.C. 587. The money mentioned in the earlier parts of Old Testament history was not coined money, but merely represented a certain weight of precious metal. Notwithstanding this, there are many coins in existence which purport to have been issued in the reign of King David, or even so far back as the time of the patriarch Abraham. Mr. Rogers says of these: "They are quite common, being cast in iron or copper, thinly plated with silver. They probably go back as far as the sixteenth century. Usually they are as large as a florin." A conclusive proof of their false origin is to be found in their inscriptions, which are invariably in square Hebrew, whereas "square Hebrew did not come into general use until the first century before the Christian era, and was never placed upon the Jewish coinage."

The earliest known Jewish coins extant were struck in the second century before Christ, but the year of their issue is doubtful, and it is not certain which were the first pieces issued. Mr. Rogers gives the priority to those three copper coins which are inscribed in ancient Hebrew with the legend, on the obverse, "Of the redemption of Zion," and on the reverse, "In the fourth year." He brings strong reasons for concluding that the phrase "redemption of Zion" refers to the building up of the walls round Jerusalem in B.C. 164, and the coins were therefore issued by Judas Maccabæus in B.C. 161, the year in which he defeated Nicanor. The alternative theory is to suppose that they are "the coins" which Simon Maccabæus struck as the outcome of the permission of Antiochus VII., *Sidetes* (of Syria), to coin money. This would give the date B.C. 139, if the "fourth year" on the coins referred back to B.C. 143, which had been declared the first year of Liberty.

Whichever year is correct, the period during which coins have been struck having special reference to Palestine extends to fully two thousand years. As regards many of these the connection with the country is only sentimental, but the majority have been issued by *de facto* rulers, and a scrutiny of their legends and insignia throws a vivid light on the chequered history of Judæa. The earliest are those of the Hasmonæan dynasty, some of which have already been described; then follow the ones of the period of Roman ascendency, some bearing the effigies of the titular kings of the Herodian family; and others of later date, those of the Roman emperors, but the majority, in deference to Jewish susceptibilities, being decorated with floral or other emblems not introducing a representation of the human figure. Contemporary with some of these are coins struck by the leaders of various Jewish revolts. A few coins remind one of the short period of tranquillity the land enjoyed under the rule of the Byzantine emperors; others of the early Moslem

conquest. Then follow the coins of the short lived Christian kingdom, which commenced with the conquest of Jerusalem by Godfrey of Bouillon in 1099, and which finally ceased to exist after the capture of Saint-Jean d'Acre by the Moslems in 1291. The title King of Jerusalem was, however, still retained by the kings of Cyprus, and descended from them to the House of Savoy. It will be news to many that so recently as 1861 the kings of Sardinia styled themselves on their coinage kings of Jerusalem, the title not being dropped until the kingdom of Italy was constituted. Besides cataloguing all the known coins of these various issues, Mr. Rogers has devoted a large amount of space to the identification of the coins (generally of extra local origin) mentioned in the Scriptures or which were in circulation in Judæa during the New Testament period. This is a matter hitherto somewhat neglected by numismatic experts, with the result that the information regarding it contained in Bible commentaries and dictionaries is generally scanty and misleading. On this and all other parts of his work Mr. Rogers has brought to bear a wealth of minute and exact knowledge, which makes the book of great value to the numismatic expert; but he has also put this knowledge in such a simple and accessible form, and done it in such an exhaustive manner, that the volume will be of equal value to the tyro, or even to the scriptural student who is not directly interested in numismatics. Every coin catalogued is fully described, the significance of the emblems or effigies it bears as completely expounded as possible, and the inscriptions translated—the Hebrew inscriptions being given in square as well as archaic Hebrew. The different types of coins are illustrated by upwards of 250 clear reproductions, while the historical events which led up to the issues of the various coins are recorded at some length. Such a work renders the study of Jewish numismatics an easy task, and the author is to be congratulated on having produced a volume which will be welcome alike to the libraries of the coin collector and the scriptural student.

"A Short Account of No. 3, Savile Row," by Basil Dighton (Privately issued)

MUCH of the history of London is indicated in the nomenclature of its streets and houses, which recall memories of almost forgotten events; conditions of life which have been long since superseded, and ownerships by illustrious families, the main stems of which have become extinct, or whose original appellations are concealed under newer and higher titles. Thus the name of Burlington House recalls that of the Earls of Burlington, the first of whom built the original edifice, which was reconstructed by his grandson, the third Earl, who also laid much of the property in the neighbourhood. Among his work were many of the old houses now existing in Savile Row, the name of which was taken from his wife's maiden surname, she being the daughter of George Savile, Marquis of Halifax. An interesting description and history of one of the finest of these old houses — No. 3, Savile Row — has been issued by its present owner, Mr. Basil Dighton. Kent, the well known architect, and an intimate friend of Lord Burlington, had probably a considerable share in its construction, and there is no doubt but that his influence is strongly apparent in the main lines of its design and in mouldings which still exist in the house. There is a tradition that No. 3, Savile Row, at one time went under the name of Mornington House, which is probably correct, for Lord Maryborough, afterwards the Earl of Mornington, lived there from 1822 until 1844. Before his time it appears to have been occupied by the Hon. Bryan Fairfax, whose well-known collection of pictures and curios was sold by auction in it after his death in 1749. In 1792 it was acquired by John Forbes, Admiral of the Fleet, who died in 1796, leaving the house to his daughter, who married William Wellesley, afterwards Earl of Mornington. Lord Mornington's successor was a James Startin, a surgeon, who came there in 1849. Subsequent occupiers have been Mr. George Naylor, who belonged to the same profession; Mr. Montague Guest, the well-known collector; and Lady Layard, the wife of the celebrated collector, after whose death it was acquired in 1913 by Mr. Basil Dighton. Mr. Dighton has added a new wing, constructed in pure Tudor style, to the original building, and has stripped the latter of all the meaningless work which had been introduced by various Victorian decorators, restoring both inside and outside to its original condition. Containing, as it now does, a wealth of fine old furniture, beautiful tapestries, eighteenth-century prints and objects of art, all shown in a congruous and stately environment, it forms one of the most interesting of the old London mansions which now remain to us.

The Victoria and Albert Museum Report

THE *Review of the Principal Acquisitions to the Victoria and Albert Museum* is issued in the form of a substantial quarto pamphlet, profusely illustrated, and containing well-written and interesting accounts of the many recent additions to the contents of the institution. Among the more important of these are the fine collection of English costumes presented by Messrs. Harrods, already described in THE CONNOISSEUR, which serve to fill a void in a department in which the Museum was especially weak. Other important gifts include a pair of life-sized marble statues of the Ming period, representing civil mandarins in Korean costume, which were brought over from China last year and bought for presentation on behalf of the National Art Collections Fund. In the same section are included the two large seated figures in painted stone, probably of fourteenth-century Veronese origin, which for many years were lent to the Museum by the late Mr. J. H. Fitzhenry, and were permanently secured for it by the generosity of four private subscribers, who secured them at the recent sale of his collection. Other interesting objects in the same sale were purchased out of the funds of the Murray bequest. Various fine specimens of woodwork have been acquired, among the donors to this section being Her Majesty the Queen and the Princess Louise, while some fine pieces of English oak



R. OVERSTRUCK TETRADRACHM OF SIMON SECOND REVOLT





Æ. VESPASIAN REV., IVDEA CAPTA



GROS OF AMALRIC OF TYRE, WITH ARMS OF JERUSALEM AND CYPRUS



R. SHEKEL OF SIMON MACCABEUS



R. OVERSTRUCK DENARIUS OF SIMON SECOND REVOLT



R. OVERSTRUCK DENARIUS OF SIMON SECOND REVOLT

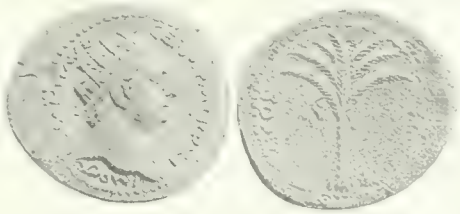


R. HALF SHEKEL OF SIMON MACCABEUS

furniture were given by Mr. J. Dowell Phillips. So many and varied have been the acquisitions to various departments, however, that it is impossible to individualise them. Owing to the withdrawal of the Fitzhenry collection and other objects deposited on loan at the Museum, one or two of the sections have been denuded of some of their more valuable and attractive contents. To replace these out of the very limited funds allowed to the authorities for making new acquisitions is an impossible task, and it is only as the outcome of private beneficence that these gaps can be filled in the future.

"Grinling Gibbons and his Compeers"
Edited by Albert E. Bullock, A.R.I.B.A. (J. Tiranti & Co. £1 12s. net)

THE purist might reasonably complain that in spelling the surname of the most celebrated of English wood-carvers as "Gibbons" instead of "Gibbon," Mr. Albert E. Bullock has adopted an orthography which is more popular than correct. The point, however, is not an important one, for Mr. Bullock's letterpress merely takes the form of a short introduction to a series of sixty phototypes, many of them of folio size, illustrating the carvings by Grinling Gibbon and his contemporaries in St. James's Church,



Æ. DOMITIAN REV., PALM TREE



R. OVERSTRUCK TETRADRACHM OF JERUSALEM SECOND REVOLT



R. JERUSALEM SECOND REVOLT

Piccadilly, and St. Paul's Cathedral. For this purpose it is adequate, giving with commendable brevity the more interesting details about the examples reproduced. The selection of the latter has been made with nice discretion, and the illustrations generally are on such a large scale as to bring out the details of the carving with great minuteness, so that one is able to appreciate not only the salient features of the designs, but also the *finesse* of the work and the perfection of its execution. Gibbon's connection with St. Paul's is well known, but the general public are rather apt to attribute the whole of the woodwork to him without recognising the assistance rendered by his confrères and pupils. The master's share in it was substantial; he appears to have received for it nearly £1,600 in all, including £490 for his work on the organ-case—now divided into two—and £210 for forty-two cherubs' heads, most of which crown the terms between the choir-stalls. These features are illustrated with a fulness which enables the reader to appreciate the beautiful detail of the work almost better than by seeing the actual pieces, for the latter are often far removed from the eye and in an indifferent light. Other portions of the wood, stone, and iron work of the cathedral, which are reproduced, include details of the library, the morning prayer chapel, and various important features of the south transept. Though not nearly so numerous, the plates of St. James's, Piccadilly, are equally interesting as those of St. Paul's. In the former the fine reredos carved in cedar was the actual work of Gibbon himself, though the panel of *The Last Supper*, which now forms its centre, is probably a later addition.

"The Inner Life of the Royal Academy," by G. D. Leslie, R.A. (John Murray 10s. 6d. net)

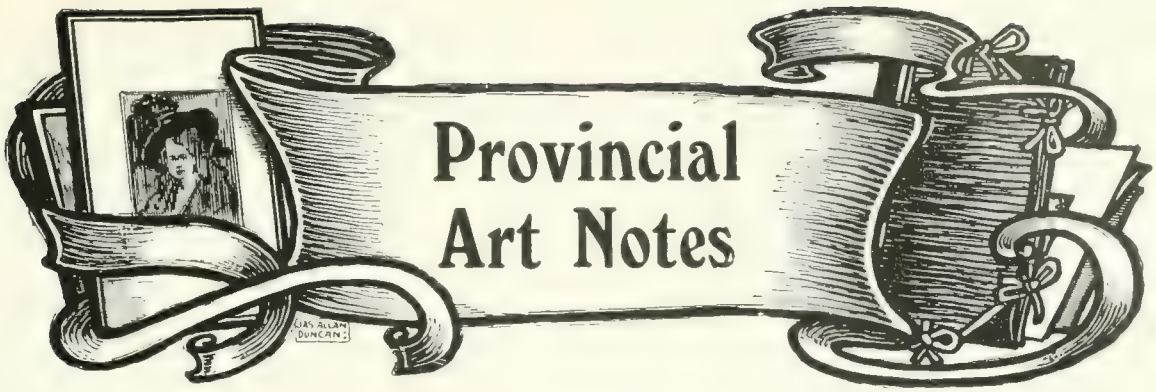
THOSE who go to Mr. Leslie's volume expecting to find an intimate revelation of the inner workings of the Royal Academy will be disappointed. The author relates nothing about the premier art society of this country which is not already public property; on the other hand, his reminiscences of past generations of artists and students are highly interesting, and are told with the sparkle and humour of a skilled raconteur. So far back as 1844 Mr. Leslie attended one of the varnishing days of the Academy, entering in the capacity of attendant on his father, Charles Robert Leslie, R.A. He was thus able to come into contact with Turner, whom he pictures in a kindly and affectionate light. To those who are accustomed to think of the great landscape painter as a "dismal monomaniac" during the latter part of his life it will come as something of a surprise to find the author writing how, when Turner, in 1850—the year before his death—visited the house of Mr. Leslie, senior, "he was full of spirits . . . and apparently in his usual good health. He quite won the hearts of my two sisters, pretty girls of twenty-two and twenty at the time, flirting with them in his queer way, and drinking with great enjoyment the glass of hot grog which one of them mixed for him." Another anecdote shows Turner making friends with Leslie, when he was a boy of nine, helping him to slices of ham and tongue at the varnishing lunch at the Academy, and making the lad feel quite at home. Mr. Leslie adds, "I could not understand all the jokes and fun which went on, but I very well remember that Turner held his own in it all uncommonly well." The author carries on his reminiscences almost up to the present time, giving many interesting anecdotes of Leighton, Millais, Watts, and other celebrated painters, frequently exhibiting them in a strongly humorous light, but never showing an unkindly spirit. In fact, throughout the book, though there is abundance of wit, it is never tinctured with malice, unless it be in regard to art critics—not individually, but as a body. A portion of Mr. Leslie's strictures may be justified, but they are based on a somewhat narrow perception, both of the functions of criticism and those of the Royal Academy. The latter institution is unconsciously pictured more in the guise of a pleasant social club than as the greatest of English national art institutions. The restrained jubilation with which the author describes the defeat of the only lady—Lady Butler—who had a near chance of being elected an associate, appears based on the fact that it would have been awkward to have admitted her to the annual dinner, men only being invited to this distinguished function. His eulogy of the treatment of Whistler and Holman Hunt by the Academy would hardly have been endorsed by those artists during their lifetimes. There are other points one might criticise, but to do so might convey an unfair impression of what is one of the most genial and interesting volumes of artistic reminiscences that has been issued for a long time.

Books Received

Notable Women in History, by W. J. Abbott, 16s. net. (Greening & Co.)
Selected Etchings, by Piranesi, Vol. I. (Technical Trades Journal.)
Georgian Society, Vol. V. (Dublin University Press.)
Catalogue of the Duffett-Francis Art Gallery, Swansea, 2d. net.
Catalogue of the Glynn-Vivian Art Gallery, Swansea, 3d. net.
Guide to the Exhibition of Tapestries, 6d. net. (Victoria and Albert Museum.)
Jewish Coins, by Rev. E. Rogers, 3s. 6d. net. (Spink & Son.)
Laurent Del Vaux, by G. Willame; *Nicholas Poussin*, by E. Mayne, each 250 francs. (G. Van Oest.)
Napoleon in Exile at Elba, by Norwood Young, £1 1s. net. (Stanley Paul.)



KNIVES WITH PORCELAIN HANDLES.



The Church of St. Morwenna

Morwenstow and its environs came into prominence shortly after the middle of the nineteenth century. On the death of the non-resident vicar of the parish in 1834, the Bishop of Exeter granted the incumbency of Morwenstow to the Rev. Robert Stephen Hawker, the famous Cornish poet, litterateur, and eccentric, who described the beautiful old church as "my Saxon shrine." The poet-vicar erected his own vicarage, which still stands to his memory. The picturesque chimney-stacks depict, in model form, the church towers of Stratton, Whitstone, North Tamerton, and two towers at Oxford, where Hawker spent his collegiate days. The church of St. Morwenna is renowned throughout Cornwall. Like Kilkhampton Church, it possesses one of the finest Norman doorways in the country, and its interior, consisting of nave, chancel, and two aisles, is remarkable for the beauty of its carved woodwork. The font is an unshapen block of stone with a cable pattern ornament for its only decoration. It is said to be 800 years old. Not far from the church is St. Morwenna Well, while in this land of saints there is also near the churchyard the well of St. John in the Wilderness. A sabbath day's journey from Morwenstow is Marsland Mouth, the lovely coombe which figured in Charles Kingsley's *Westward Ho!*

King Arthur's Castle

King Arthur's castle at Tintagel, properly termed "Dundagel," and described by the Cornish poet Hawker, in his poem "The Quest of the Sangrall" (San, the breviate of Sanctus or Saint, and Grall, the Celtic word for vessel or vase), as "Grim Dundagel throned along the sea!" stands on a tremendous cliff which has withstood the onslaught of the savage Atlantic sea for hundreds of years. Nature has seen fit to set on this spot a fortress of her own devising. Indeed, it is difficult to note to-day where the fortifications begin and where they end, as the rock is practically impregnable, and the sea in its humours along the Cornish coast has thrown up its own embattlements, observed the writer of these notes in an appreciation of Cornwall in *The Cornish and Devon Post*. Carew, in 1600, wrote: "The cyment where with the stones were layd resisteth the furie of the weather better than themselves." The castle has been in ruin since about the middle of the sixteenth century, for Leland (approximately 1540) wrote: "The residew of the buildings of the castel be sore wether-beaten and yn ruine, but it hath been a large thinge." The castle to-day stands on an island rock separated a short distance from the mainland, from which rises another rock. The ravages of the Atlantic have played their part, for on the mainland rock there are remains of the keep which was connected with the castle by a drawbridge. Coming down from the village of Tintagel, the worshipper at St. Arthur's shrine crossed a wooden bridge which connects Tintagel Head, or Arthur's castle, with the mainland, and climbed a precipitous path up the rock to the castle door. It is a rude stair, almost spiral in its winding, and a knock on the old door gives a welcome admission. Only fragments of the castle remain, and it must be remembered that these broken walls have braved a thousand Atlantic storms since Arthur passed. The bare walls of the chapel of St. Julitta still stand within the castle walls, and the remains of an altar are also to be seen. Not many yards away there is a walled cemetery where Merlin is buried.

Society of Old Bristolians

Mr. G. W. Hawley presided at the opening of an exhibition of Old Bristol in connection with the Society of Old Bristolians in Cape Town. The honorary secretary of the society is Mr. W. A. Bennett. The exhibits included the Dutch House, St. Augustine's Gateway, the Cathedral, Temple, St. Mary-le-Port, St. Stephen's and St. Werburgh's churches, old houses in the Horsefair, Judge Jefferys's house, St. Peter's Hospital, Redcliff Street, the Old Fox, Steep Street, Quakers' Friars, Christmas Street, Wine Street, and

Steep Street. On the invitation card was reproduced the arms of the city of Bristol and of the ship *Matthew*, in which Cabot sailed west in 1497, from an authentic illustration in the possession of Mr. Louis Keene.

Stoke Pottery Fair

The first annual Pottery Fair organised by The Connoisseur was a pronounced success, and the Stoke-on-Trent Council recently decided to allow the potters to have free use of the town halls in the famous towns for the purpose of the Pottery Fair which it has been definitely decided to hold next year.

Leicester Pencil Society

The feature of the Leicester Pencil Society's Exhibition, held recently at the local museum, was the crayon work shown by Mr. A. Carruthers Gould. *The Valley of the Waveney* is finely drawn. The other exhibitors included Mr. Joseph Simpson, Mr. C. Ross Burnett, Sir Charles Holroyd, Mr. Vernon Hill, Mr. Stephen Spurrier, and Mr. George Sheringham.

Success of Sheffield Art Exhibition

Nearly three thousand people visited the first Sheffield Municipal Art Exhibition at Cutlers' Hall during May. This number included 168 scholars and their teachers from the Central School. The Corporation of Sheffield are doubtless proud of the support given by the townspeople for the encouragement of a worthy movement. The Lord Mayor of Sheffield opened the city's exhibition.

South Wales Art Society

Among the pictures purchased by the Marquess of Bute from the South Wales Art Society Exhibition at Cardiff was an oil painting entitled *Chums*, by George F. Harris, N.B.A., of Cardiff.

Society of Antiquaries of Scotland

Mr. Ludovic Mann, at the Society of Antiquaries of Scotland, dealt with the purpose of elaborately carved balls of stone, Pictish symbols carved or incised on rock surfaces, cross-slabs, pillar-stones, walls of caves, and on objects of bone, bronze, and silver. Both the balls and symbols belonged to the early centuries of the Christian era, and both are peculiar to Scotland. Two hundred specimens of balls are known to exist. The style of decoration and the places where they have been discovered testify that the balls have as a probable centre-point in the chronological range the first two or three centuries of this era. Mr. Mann said that the purpose of the stones was for use as movable poises or weights on weighing beams. It was shown by the aid of Mr. Wilfred Airy's investigations that the balls follow in their units the avoirdupois system. The balls are practically always found singly, as each small community would not require more than one weighing machine. Their period coincides with the earliest recognised accurately managed system of trade and barter in Scotland, and from a study of them one could get a glimpse into a system of a carefully conducted trade which underlay commercial activity in Scotland at a time not short of 2,000 years ago.

Rochdale Art Gallery

Mr. Richard Heape, of Healey Hall, presented thirty-two artists' proof engravings to the Rochdale Art Gallery. The engravings are mainly the work of Sir E. Landseer, Rosa Bonheur, Turner, Lord Leighton, and Alma-Tadema. Mr. Robert T. Heape, the donor's brother, has given over a hundred paintings to the Art Gallery.

Art Gallery for Shrewsbury

A fine block of buildings, which are to serve the purpose of a library, a large reading room, and an art gallery, are in the course of erection by order of the governing body of Shrewsbury School, the chairman of which is Lord Barnard. The cost is estimated to be about £6,000.

Birmingham Photographic Society

The art of photography was illustrated at the spring exhibition of the Birmingham Photographic Society at the gallery of the Society of Artists, Birmingham photographers making an excellent display. Mr. J. Cruwys Richards exhibited a fine piece of work among the 250 photographs shown. The other exhibitors included Robert Demarchy, Rudolph Duhrkoop of Hamburg, the Netherlands Photographic Society, Herta Klose, P. Stek, the Rev. J. W. Isherwood, C. Richardson, A. H. Davis, C. Hayward, E. Smithall, W. Harrison, and F. G. Ratcliffe.

Historic Cornish Village

Two miles from Bude, on the Kilkhampton road, is the historic village of Stratton, which is associated with the gallant family of Grenville (sometimes spelt Granville), and also the Cornish giant, Anthony Payne, who "stood seven feet four inches in his stockings." A height outside the village is called Stamford Hill, where the famous battle took place. In this encounter Sir Bevill Grenville and Sir Ralph Hopton with Royalist forces defeated the Parliamentarians. The *Tree Inn*, Stratton, an ancient

hostelry, was formerly the manor house of the Grenvilles. It was here that was born Sir Bevill Grenville's body-servant, the above-named Anthony Payne. It was here also that he died. On the walls of this inn is a tablet bearing the inscription: "In this place ye army of ye Rebels under ye command of ye Earl of Stamford received a signal overthrow by ye valor of Sir Bevill Grenville and ye Cornish army on Tuesday, ye 16th May, 1643." Stratton Church is a fourteenth-century erection. The interior is rich in old carvings, and the timbered roof is a feature of the sacred edifice. The font is Norman, and by the belfry steps is an interesting poor-box, dated 1707.

A "Sanctuary" Ring

THERE are few "sanctuary" rings in the United Kingdom, but the iron ring set heavily in the south door of Poughill Church, Cornwall, is undoubtedly one of these. The lock on this door, be it noted, is 1 ft. 1 in. long. Poughill (locally pronounced Poffil) sleeps snugly beneath Stamford Hill. The carved woodwork is equal to that of Kilkhampton and Stratton churches, though the former edifice is undoubtedly, on the whole, the finest sacred structure in Cornwall. The east window of Poughill Church dates from about the middle of the fifteenth century, and the frescoes denote an earlier period. The parish register dates from 1537. The Crucifixion is represented on the pew-ends in a number of carvings.

Poundstock Church

MILLHOOK is an artist's rest; set, as it is, in a deep ravine between two delicately tinted hills covered with heather and flowering bushes in summer, with the picturesque mill and stream flowing out to meet the sea. Nearly two miles from this spot one comes to Poundstock village, in whose sheltered hollow is to be found Poundstock Church, the church of St. Neot, an interesting relic of bygone times. The frescoes and Norman font are particularly interesting to connoisseurs. A little of the carving, so common in Cornish churches, free from the trammels of vulgar beings, is still preserved, especially the pulpit. Some old brasses date from 1616. The parish stocks are in the church. The register dates from 1615.

Forrabury Church

BOSCASTLE is only recorded here for its church, though its peculiar haven commands attention. The harbour is of old construction, for it is chronicled that it was repaired in 1584. The church of St. Symphorian faces the wild Atlantic swell on the cliff overlooking the harbour. It is called Forrabury Church, and, though the church tower has no bells, the Cornish poet has made them ring in his poem, founded on the quaint legend, entitled "The Bells of Forrabury." The font of the church belongs to the late Norman period, and the carving is well worthy of attention from connoisseurs and students of *objets d'art*.



CORRESPONDENCE

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

Early Edition of Byron's Poems.—A8,254 (Boscombe). Your edition of Byron's poems in six volumes, variously dated 1815, 1817, and 1818, would only be of small value.

"The Royal Academy of British Art," J. Hogarth, London, N.D.—A8,371 (Greenock).—Your copy of the *Royal Academy of British Art* is only worth a few shillings, and has no particular interest to collectors.

"Picturesque Representations of the Dress and Manners of the Chinese," by W. Alexander, 1874.—A8,379 (Salisbury).—It would be necessary for us to see this book before appraising its value, as this largely depends on the quality of the illustrations.

"The General Advertiser and Morning Intelligence," No. 833, Dec. 4th, 1770.—A8,683 (Bromley).—Practically the only value attached to this number would be in the case of somebody genealogically interested. The market value under ordinary circumstances would not exceed a few pence.

Engravings and Etchings.

"London Cries," published at the Temple of Fancy, London, 1812.—A8,081 (Liverpool).—We fear that you are confusing your four stipple engravings with the well-known Wheatley series, the value of a set of which now ranges between £600 and £1,000. So far as can be judged from the description of your prints, they certainly would not fetch more than £3 or £4 the set.

Engravings after Rubens.—A8,320 (Southampton).—The particulars supplied are scarcely adequate, but it is improbable that the two engravings are worth more than a shilling or two.

Engravings published by Boydell.—A8,348 (Bournemouth).—As remarked in former answers, there is no particular value attached to the majority of Boydell prints, their value seldom exceeding 15s. to £1 each. The two prints you describe would be unlikely to realise more than 10s. to 15s. the pair.

George Washington, Lithograph, 1861.—A8,372 (Forest Gate).—Neither of the engravings you mention would be likely to realise any sum of importance. The portrait of Washington is of too recent date, whilst the *Enraged Antiquary*, by Dean, after Jenkins, is of trifling interest.

Baxter Prints.—A8,374 (Malvern).—Your Baxter prints, if with mounts and in good condition, should fetch the following sums:—*The Parting Look* (without man and box), £4 to £5; large *Summer*, from 30s. to £2; *News from Australia*, about 30s.; *The St. Bernard's Dog*, £3 to £4; *The Reconciliation*, about £2 2s.; *The Lover's Letter-Box*, about £3 10s.

Engraving by J. Callot.—A8,422 (Sutton).—You do not state which of Callot's prints is intended, and as there are some hundreds of these, it is clearly impossible for us to assign a definite value. It is unusual, however, for a Callot to realise an amount of any great importance.

Coloured Engravings.—A8,446 (Horley). We cannot recall the two prints mentioned, *The Fortunate Sailor* and *The Unfortunate Sailor*, as having been noticed in our pages, nor can we trace them in the usual works of reference. Could you send one of them up for inspection?

Engravings of Flowers.—A8,456 (Leeds).—Judging from your description, there is little likelihood of your engravings being of any importance or value. We should be interested to see the Ruskin drawing and autograph letter.

Engraving by Vivares, after Patel.—A8,460 (Maldon).—Your engraving of *Ruins*, inscribed "Patel Pinxit, 1701. F. Vivares Sculpt, 1752," would not be worth more than a few shillings at the most, as there is practically no demand for the work of this prolific engraver.

"Col. Mordaunt's Cock Match at Lucknow . . . 1786," by Earlom, after Zoffany.—A8,499 (Bournemouth).—If this engraving is a genuine impression, it is of considerable value, and worth at least £20 to £30. This print has been extensively reproduced, but judging from the pedigree of your example, and as you also possess the key, there would seem to be every indication that it is an original impression.

Etchings by E. D. Connell, etc.—A8,501 (Thornton Heath).—Judging from the descriptions, there is very little likelihood of any of the etchings being of value. More than probably they are from some periodical publication, and as such would only be worth a few pence each.

Coloured Prints, after Morland.—A8,548 (Brighouse).—Your two coloured stipple prints, *Boys Bathing* and the companion, in spite of their condition, are quite possibly of value if fine fresh impressions. We cannot place a definite valuation on them, however, without an inspection, as this class of print has been largely reproduced.

Coloured Engraving after Herring.—A8,553 (Leamington).—The value of *The Start for the Memorable Derby of 1844*, by C. Hunt, after Herring, sen., is worth about £2 10s., if a genuine impression.

Bartolozzi Colour-Prints.—A8,571 (Ealing).—We fear that there is little likelihood of your Bartolozzi engravings being genuine, judging from your description. They are six (*Harvesting*, *Haymaking*, *Hop-picking*, *Fishing*, etc.) from a set of twelve representing the *Months*, which, when genuine, realise

considerable sums. If you care to forward one of yours, we shall be able to tell you definitely whether it is genuine or otherwise.

Aquatints. — A8,574 (Liverpool). — Your four aquatints, *Morning*, *Noon*, *Evening*, and *Night*, engraved by H. Schutz, 1797, would be unlikely to realise more than from 30s. to £2, and we fear that you might experience some difficulty in obtaining even this amount, as the engravings are not of a class at present in demand.

Colour-Prints, Views of Switzerland. — A8,654 (Hampstead). — Your colour-prints and hand-coloured engravings of Switzerland, from seventy to eighty years old, would only be of small value.

"The Sortie made by the Garrison of Gibraltar . . . . 1781," by Sharp, after Trumbull. A8,662 (Llandudno). — If in perfect condition, the steel engraving after Trumbull is worth about 30s. The six small Hogarth engravings are only of trifling value.

Furniture.

Hanging Clock by Adam Grove, London.—A8,420 (Lyme Regis).—Judging from the photo, your clock would appear to be an eighteenth-century production, with worn lacquer ornamentation on the lower part. The clock is not a fine specimen, and would be unlikely to realise more than £5 under ordinary circumstances. We are unable to trace the maker in any of the usual channels of information, although several people of this name were practising during the eighteenth century.

Queen Anne Mirror.—A8,514 (Onchan, Isle of Man).—It is quite impossible for us to give an opinion on the mirror from a description only. Why not send us a photograph, together with full particulars?

Mirror.—A8,640 (Dublin).—The photo sent us shows a fine example of an eighteenth-century carved and gilt mirror frame. You do not state the size, but if genuine old pieces, the pair of mirrors should fetch from £30 to £35, so far as can be judged from a photograph.

Hepplewhite Suite.—A8,651 (Dublin).—We have nothing but a description to judge from, but if genuine, your suite of eleven pieces should fetch from £35 to £50; but it would be necessary to see the actual pieces before giving an exact valuation.

Metal Work.

Lead Wool Weights.—A8,497 (Royston).—So far as can be judged from the rubbing sent to us, the leaden weight does not date from a period anterior to the reign of George I., or later than the year 1801, when the title King of France was dropped.

Pewter Plates, by Henry Little.—A8,570 (Lapworth).—This is probably the work of Henry Little, of London, who took up the livery of the Pewterers' Company in 1739, and was successively Steward in 1751 and Renter Warden in 1755.

Objets d'Art, etc.

Clock.—A8,540 (Jamaica).—With reference to your clock, in metal-gilt case with china dial, and panels painted with flowers on a blue ground, figures gold in white circle, by Japy Frères et Cie, with star of the Legion of Honour surmounted by a crown, we find that Frederic Japy, of Beaucourt, was born in 1749 and died in 1812. He was the pioneer of machine-made clocks.

Needlework Picture, etc. — A8,544 (Valladolid).—If your needlework picture, *The Saviour at the Well with the woman of Samaria*, should chance to be a fine seventeenth-century piece, it would be of some value. We cannot definitely assign a sum without an inspection. **Brass Mortars.**—A similar question was answered in our June issue under this heading, but here again we have not sufficient data to appraise a value. If there are some fine genuine Gothic pieces amongst them, they would naturally be of some value.

Ivory Disc. — A8,597 (Wimbledon Park, S.W.) — Your circular ivory disc inscribed "V. F. Discount only, London," would appear to be in the nature of the token which abounded about the junction of the eighteenth and nineteenth centuries. It would not have any commercial value or otherwise, save as a curiosity.

Pictures and Painters.

Portrait of Dorothy, daughter of Anthony Harrison, of Yarm.—A8,342 (Yarm).—This is an interesting portrait, the lady being represented *en bergère*, as was fashionable at her period. This, of course, accounts for the sheep's head. It is not possible to readily identify the artist from the photo sent us, but we should certainly recommend you to insert it among the unidentified pictures in our NOTES AND QUERIES pages. We note your statement that this lady was born in 1743, and died in 1784, being a niece of Hon. George Perrott, Baron of the Court of Exchequer, and became wife to Gordon Skelly, grandson of the Duke of Gordon, in 1766.

Oil Painting by Stephanoff.—A8,413 (Fenton).—There was more than one painter of this name—Fileter Stephanoff, died 1790, his wife Gertrude, and their two sons and daughter, all followed the profession. Francis Philip, one of the two sons, painted pictures which agree somewhat with your description, but we cannot definitely assign the work to any one of the family without an inspection.

Water-colours by J. R. Smith, Jnr., 1825.—A8,488 (Warwick).—It is not possible to assign a value to the views of Margate by J. R. Smith, Jnr., without an inspection. We may remark that the well-known John Smith, of Chichester, died in 1764; an interesting letter about his life and work appeared on page 97 of our June issue. In any case, the value of the paintings would not be of any special importance.

"Departure of Helen of Troy," attributed to Giulio Romano.—A8,723 (Loughborough).—Giulio Pippi, called Romano, was born 1492, and died 1546. We should say that your painting of the *Departure of Helen of Troy* was certainly not the work of this eminent artist, but is more probably a production of the seventeenth century. We cannot venture an opinion as to the value of the painting from the photo sent us.

Pottery and Porcelain.

Bellarmine.—A8,458 (London, E.C.)—As your Bellarmine, which was found in Gutter Lane, E.C., is imperfect, it is unlikely to be worth more than about 15s.

Wedgwood Bust of Bunyan, etc.—A8,461 (Dewsbury).—Judging from the mark, and also from the photos, there is little doubt that the bust is a modern reproduction, the value being certainly not over £1. **Vase.**—Judging from the decoration, this is of comparatively modern manufacture, and of a similar value to the above.

Dessert Service, etc.—A8,507 (Dundee).—All the china described in your letter would be of considerable value if genuine, but it is quite impossible to place a valuation on it from a written description only.

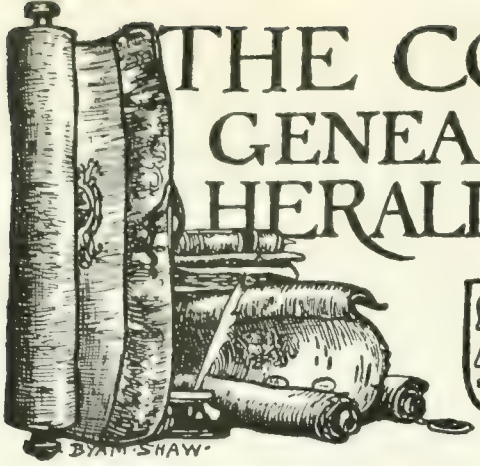
Tea Service.—A8,529 (Aberdeen).—So far as we can judge, your tea service is of poor quality, and we think it quite unlikely that its value would exceed a pound or two at the most. The specimen of design which you send places its manufacture somewhere in the first quarter of last century.

Musician Groups.—A8,567 (Saltash).—It is extremely probable that your figures are imitations of the well-known series of Dresden musicians. These have been so largely reproduced that we hesitate to advance any further opinion about your groups.

Chelsea Figure of "Autumn." — A8,568 (Stoke-on-Trent).—If genuine, your Chelsea figure is of considerable value, as it bears the rarest mark of the factory (Gold anchor). So many reproductions have been put on the market, however, that it is quite impossible to assign any definite value in this case from your description only.

Staffordshire Figure of "Time."—A8,634 (Stoke-on-Trent).—Judging from the photo, it is very doubtful whether the figure is of any great age. The modelling is poor, the face too conventional to allow of placing it amongst the work of the earlier Staffordshire potters.

Cup, Saucer, and Plate.—A8,643 (Waterloo).—Despite the mark (a crown, Coalport A.D. 1750), it is probable that your three pieces of china are quite modern and of very little interest or value.



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

The Genealogical Editor will be conducting searches in the counties of, and adjoining, Derby, Stafford, Leicester, Worcester and Salop, and will be pleased to hear from any readers of The Connoisseur interested in these districts, as he will be in a position to undertake any research for them at a lower rate than if he had to make a special journey on their behalf.

SHUGER.—On 12 May, 1591, William Shuger, gent., received a confirmation of the following arms: Sa. two bars Arg. in chief three plates, over all on a bend gu., a lion's head erased erm. *Crest.*—A demi-lion ramp. Arg., armed and lang. gu., issuing from the top of a castle of the second and holding up a torch of the first, fired ppr. The following descent is given:—

William Hungerford, = ... dau. of . . . . = John Shuger, from whom the children of the first husband came to be called Shuger. Second husband.
who came into Lincolnshire. First husband.
Paynell.

↑

John Shuger, *alias* Hungerford.

Thomas Shuger, of Gedney, in Marshland, co. Lincoln.

John Shuger, son and heir. =

William Shuger, Barrister-at-Law.

MITAN.—James Mitan, the engraver, was born in London in 1776. His principal productions are Gerard Douw's *Musician;* Leslie's *Ann Page; The Interior of Worcester Cathedral;* many plates for Dibdin's *Bibliographical Tour;* and a gem, after Palemberg, of the *Masqued Ball*, for Dibdin's *Ædse Althorpianæ*. He died before October, 1822, for in that month a sale of a part of his effects was advertised.

DEANS.—Robert Deans, Captain R.N., married on the 4th of July, 1785, Eliza Earle, eldest daughter of Alexander Earle, Esq.

BOOKPLATE.—The earliest woman's plate known to have been engraved in England is the name label of Elizabeth Pinder, dated 1608. The only impression known is in the Bagford collection of title-pages, etc., in the British Museum.

Queries

To whom do the following arms belong? They occur on an old gilded pier glass; the tinctures are not known. They may possibly be French:—Dexter 3 boars' heads couped erect impaling semée of Latin crosses, 3 greyhounds courant on a canton, a lion passant. *Crest.*—Lion statant on a tree trunked, branched and leaved.

SCOBELL (SARAH).—Born 19 Sept., 1785; baptised 14 Oct., 1785; recorded in Batter Street Chapel, Devonport. Died 19 Feb., 1787; *buried* 23 Feb., 1787. Born in Dock, *alias* Devonport. Wanted confirmation of place of *burial:* dates believed to be correct.

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L'ETANG



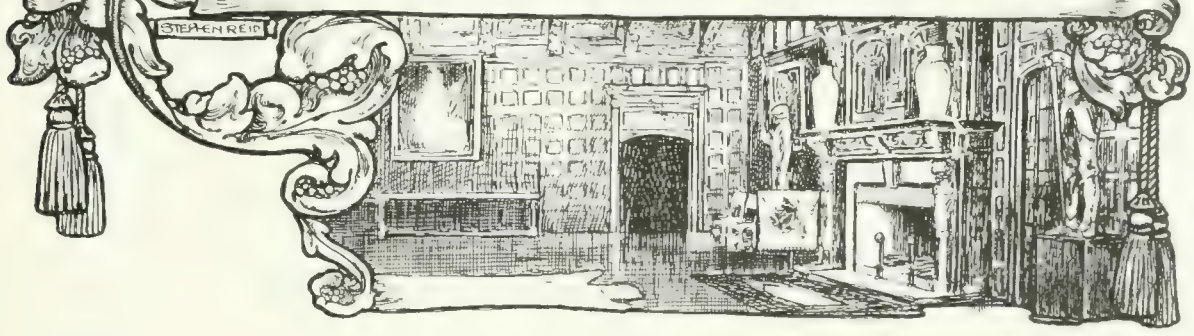
PORTRAIT OF H.R.H. PRINCESS SOPHIA

By John Hoppner, R.A.

In the Royal Collection at Windsor.

A Gothic Refectory of the Fifteenth Century

By Maurice Franklin Sparks



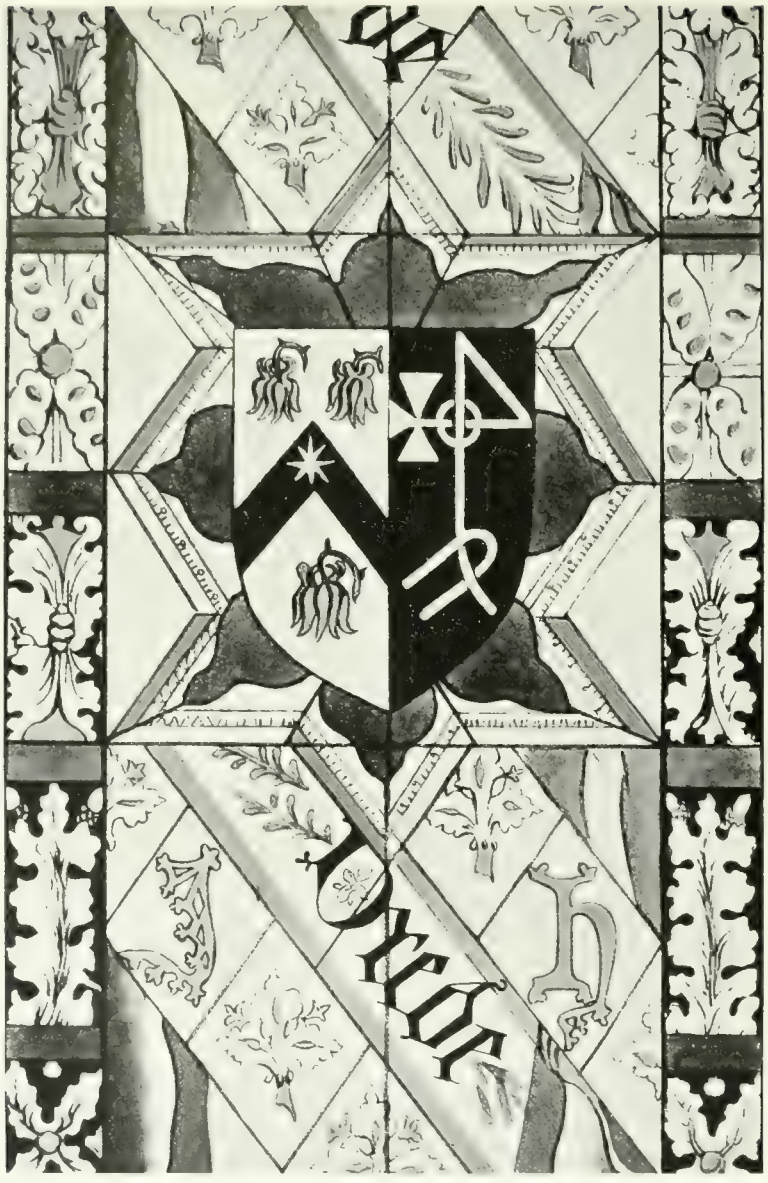
In that part of Salisbury termed the Canal, now one of the main business thoroughfares of the city, there is still standing, and in a remarkably perfect state of preservation, the beautiful banquetting halle, or refectory, built in the fifteenth century, and known as the "Halle of John Halle."

The City Records recently unearthed from the muniment chests in the cathedral have confirmed the researches, made in the year 1834, by the late Rev. Edward Duke, of Lake House, that the halle was erected in the year A.D. 1470 by John Halle, an affluent wool-merchant, who flourished in the reigns of Henry VI. and Edward IV. The records inform us that he was three times elected as one of the representatives of the city in Parliament, and four times chosen mayor. He might be considered a "Great Commoner" of his day, as we learn that he steadily and persistently resisted the feudal exactions made by the bishop upon the city, and daring to approach the king in person, suffered imprisonment in the Tower. His son married the daughter of a country squire named Berenger, and settled down in the Manor House of Shipton Berenger, one of the old manor houses in Hampshire that is still standing. Their daughter married Sir Thomas Wriothesley, Garter Principal King of Arms; while the daughter of John Halle married Sir Thomas Hungerford, of Down Ampney, in the county of Wilts.

When it is remembered that there was at this period a Royal Palace at Clarendon, only two or three miles away, and that Parliament was often summoned to hold its deliberations in the cathedral city, it is not surprising to find that some effort was made by individual citizens to entertain in a worthy manner the distinguished guests that arrived from time to time within its borders. It was undoubtedly for this purpose that the Halle was erected, and it formed a part of the mansion in which the owner resided. After the death of John Halle in 1479, it appears that the Halle was used for civic and



JOHN HALLE, OF SALISBURY



SECTION OF WINDOW, SHOWING ARMS OF JOHN HALLE, SALISBURY, AND MERCHANT'S MARK

other feasts, and for the general meetings of the guild of wool-staplers for a period of about one hundred years; but at the decline of the commercial prosperity of the city in the seventeenth and eighteenth centuries, it fell on evil days, and Aubrey, the Wiltshire historian, writing of it in 1669, tells us it was then used as a tavern. About that time, however, some portion of the interior of the dwelling-house was rebuilt, as is evidenced by a beautiful oak staircase and an embossed ceiling of conventional design that must have been the work of a late seventeenth-century craftsman.

The Halle itself is an architectural bijou. Rescued from destruction eighty years ago mainly by the efforts of A. Welby Pugin, then residing in Salisbury, it illustrates the surprising altitude that Gothic art in timber and stone attained in those distressed and politically troubled times. Probably Pugin knew little about the history of the Halle or its builder, but as the cumbering partitions that divided up the apartment into a number of rooms were cleared away and exposed to full view the open timber-roof with its semi-circular and scolloped panelling of rich black oak alternating with the lighter-coloured plaster, and the mullioned windows filled with ancient storied glass, and profusely decorated with armorial bearings and devices, his delight found expression in the commemorative fresco that still adorns the wall at the southern end of the



THE HALLE OF JOHN HALLE, SALISBURY — FROM AN OLD PRINT



THE FIREPLACE, HALLE OF JOHN HALLE, SALISBURY

Halle. Pugin was an artist as well as an architect, and, with an enthusiasm that was characteristic, finished this bit of work at one sitting, working at it for eight hours without intermission, a task that would have occupied most artists as many days.

The presentment of the owner, the ancient merchant himself, has been fortunately preserved in a compartment of one of the windows. He is represented, habited in the rich costume of the time, supporting with one hand the banner of Edward V. (heir-apparent to the throne), and with the other grasping his dagger, as in the act of swearing fealty to the reigning dynasty. The portrait presents an interesting specimen of the costume of the wealthy merchant of the Middle Ages. The long-toed shoes are like those worn in the time of Richard II., when it was the custom among gallants to fasten the long projecting toe of the shoe up to the knee with chains of gold and silver. The parti-coloured hose was then the garb of the gentleman, though subsequently it was made the "motley" of the fool. The "doublet," fastened by a girdle, and surmounted by the "partelet," formed the covering for the body ; while the hat of white cloth, high in the crown, with a feather secured by a gold brooch, completed a costume that might even now be considered picturesque. In the adjoining compartment of the window is the cognizance of the "Earl of Warwick and Salisbury," which depicts the famous "Bear and Ragged Staff." Now this shield, with two Neville shields in the opposite window, recalling as they do the celebrated "King-maker," are quite interesting. Richard Neville collected the customs duties on exported wool at the "staple" port of Southampton, coming often in contact personally with John Halle, and was in several ways identified with the trade and welfare of the city. In these shields are the armorial insignia of the great families that had by marriage built up the house of Neville, and that enabled



DOOR AND DOORWAY, HALLE OF JOHN HALLE, SALISBURY

Richard at the age of twenty-one to take his place among the chief earls of the realm. Within six months of the opening of the Halle he was slain on the field of battle at Barnet.

Another interesting shield of heraldic glass impales with the family arms of Halle the "merchant's mark," which also appears on one of the shields of the transom stone of the chimney-piece. It is one of the earliest merchant marks extant. The upper part of it has a religious significance—the "Cross," as a symbol of Christianity; the "Circle," indicating a belief in Eternity; and the "Triangle," an emblem of the "Trinity." These are grouped above the "staple," which was the distinguishing mark of the wool-merchant. Surrounding all the armorial shields in the windows is a richly decorative scheme, in which the motto of John Halle, viz., the word "Drede," is painted on narrow scrolls, and alternating with sprigs of the "Planta Genista." The word is a kind of rebus, signifying "Dominus Rex Edwardus Domina Elizabetha," in allusion to Edward IV. and his queen. The colours of the old stained and painted glass, now much mellowed by time, remain to delight the eye of the virtuoso, and to recall some glories of the past. At the north end of the Halle is the minstrel gallery, and as lately as the spring of this year the comparatively modern ceiling of this part of the building has been removed, exposing the fine massive timber-work of pre-Tudor days quite intact, and as sound as ever.

Turning to the south end of the Halle, below Pugin's fresco there is the oak serving chest, transformed now into an alcoved screen, but blackened by age, and

retaining all the power and rugged beauty of the original carving. In the south-eastern corner is the doorway, built, like the rest of the building, of Caen stone. The door itself, after romantic wanderings in different parts of the city, was accidentally discovered and restored to its original position. The stone fireplace is on the western side of the Halle, and is deeply carved in quatrefoils with central shields and some allegorical emblems. Traces of the original colouring still remain, testifying to the craving for rich effects so characteristic of that age. The stone itself is almost calcined owing to centuries of continual use. The gorgeous tapestries that once hung upon the walls, after lying practically unnoticed for half a century in the cellars of the local museum, have now been returned, and it is intended to restore them to their original home. Meanwhile, there are hung upon the walls some interesting portrait paintings, notably one by Sir Peter Lely representing a lady from the gallery of the court beauties of the days of Charles II., painted in the character of "Cleopatra and the Asp," and another, an unknown "aristocrat," by Godfrey Kneller. These paintings were acquired when the two artists named were executing commissions for the Earl of Radnor at Longford Castle. On the staircase also is a beautiful *Magdalen* by Guido Reni, but under what circumstances it was secured cannot now be told.



MINSTREL GALLERY, HALLE OF JOHN HALLE, SALISBURY



Rings in Pictures

By Rhode Knight

ALTHOUGH the literature, both ancient and modern, connected with finger-rings is fairly voluminous, for the most part it consists, unfortunately for the student, rather of scattered fragments than of compendious treatises. One finds a series of sketches, so to speak, often very imperfect in matters of detail, but rarely a finished picture by an artist whose name is authoritative. Each artist — to continue the simile — has selected



No. II.—"MARRIAGE OF ST. CATHERINE OF SIENA" BY LORENZO DI SAN SEVERINO NATIONAL GALLERY

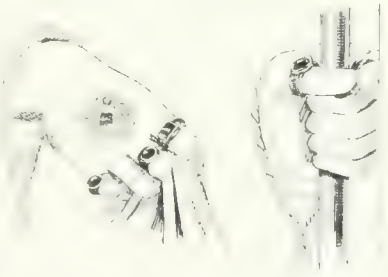
our information on many points is somewhat fragmentary and uncertain, and opinions formed on them are too often based upon the treacherous bog of conjecture, and not the solid ground of well-established fact. Historical or contemporary evidence is not always forthcoming to settle a disputed point, and even where available it is sometimes ambiguous, if not absolutely contradictory.



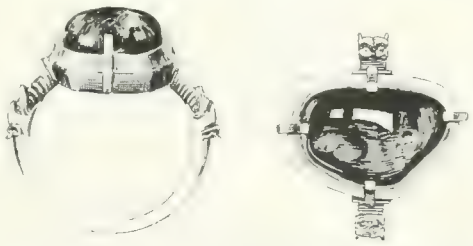
No. I.—LUCAS VAN LEYDEN'S "ST. AGNES"

for treatment such aspect or aspects of the subject as most strongly appealed to him, or with which he was best acquainted. The result, almost inevitable under the circumstances, is that as the artists have truthfully depicted the costumes, the ornaments, the ever-varying modes of their own time, their work may be regarded as reliable historical evidence. Is it not a fact that the late Andrew Lang was once enabled to determine the authenticity of a disputed portrait of Mary Queen of Scots solely by a singular article of jewellery which she was known to have possessed, and which the artist had reproduced with scrupulous fidelity?

But in the search for evidence there is at least one field to which the attention of investigators has not been so thoroughly and systematically directed as the probabilities of success seem to merit. We refer to portraits and other paintings, but particularly the former, which often represent in a convincing manner the fashions of past days. In so far



No. III.—"ST. JEROME WITH ST. DAMASUS AND EUSEBIUS" ARTIST UNKNOWN TUSCAN SCHOOL NATIONAL GALLERY



NOS. IV AND V.—GOLD FINGER RINGS SET SAPPHIRE, POLISHED BUT UNCUT DRAGON'S HEAD ON EACH SHANK SETTING 12TH CENTURY (?) HOOP 14TH CENTURY (?) BRITISH MUSEUM

Even the anachronisms to which so many old masters were prone are useful and suggestive, for, however incongruous they may appear in the eyes of a stickler for absolute historic accuracy, yet a moment's reflection will show that, as every student of art is aware, they may represent a style, fashion, or custom contemporaneous with the artist himself. Three striking examples of this form of evidence may be cited. In Raphael's *Sponsalozio*, now in Milan, Joseph is placing a massive plain gold ring on the Virgin's right hand—a marriage rite which, of course, did not come into general observance till many centuries later. Again, in Lucas Van Leyden's painting of St. Agnes, now in the Royal Gallery at Munich, the saint's left hand, which holds a book, is gloved, and the glove is split, or bears a lozenge-shaped opening on the third finger, in order to show the richness of the jewel in her ring—which, by the way, is on the middle joint—a very general fashion during the lifetime of the artist, who died in 1533, but a glaring anachronism, nevertheless, for Agnes died in 304 A.D., aged 13, during the persecution by Diocletian (No. i.). Even more glaring is the error committed by Lucas Cranach in his powerful but gruesome picture of Judith decapitating Holofernes, the warlike amazon being shown with the puffed and slashed gloves, with numerous rings showing through the openings, which, on the Continent at any rate, succeeded the less ornate adornments of Van Leyden's time (see No. xxv.).

By a rather exasperating contrariness, however, it sometimes happens that the evidence furnished by art in regard to the fashion in wearing rings is, or seems to be, in direct conflict with that furnished by history. One or two instances of this must suffice. It is on record that when a certain Spanish Ambassador presented his credentials to Queen Elizabeth and kissed hands on his appointment to her court, he afterwards remarked that he could scarcely see the royal fingers by reason of the numerous glittering rings which encircled them. Yet in the portraits of "Good Queen Bess"—and many are still extant—it is the exception rather than the rule for her shapely hands to bear more than one or two annular adornments. Another striking instance of this kind is found in Sir Godfrey Kneller's portrait of Queen Mary II., whose hands are quite unadorned even by a wedding-ring, though it is well known that Mary not only possessed many valuable rings, but habitually wore several. Neither these nor similar instances, however, necessarily involve a contradiction of literary evidence. They may—and most probably do—merely indicate the artist's not unnatural reluctance to destroy the symmetry of the hands by introducing the massive and unsightly rings so generally worn by the wealthy classes from the sixteenth to the eighteenth century. But on this point we shall have something further to say later.

Speaking generally, it may be said that, so far as the various fashions of wearing rings and the different styles of the rings themselves are concerned, the painters of the fifteenth to the seventeenth century furnish the fullest and most exact information. Especially is this the case with artists of the German, Dutch, and Flemish schools. Dürer, Holbein, Memling, Cranach, Frans Hals, Rembrandt, Van Dyck, Amberger, and Martin Schaffner—to mention only a few—exercised the greatest care as a rule in painting even so trivial an accessory as a ring; and by means of their works it is often possible in a number of cases to identify the designs with, and determine the exact period of, those of many rings in the British and Victoria and Albert Museums, to say nothing of other famous collections. But, on the other hand, many painters—a large majority of them in fact, especially among the more modern—were content merely to indicate the jewels in the most approved Whistlerian manner.

Considering the generous patronage which the Church extended to art for several centuries, it is, perhaps, not altogether surprising that, among the earliest examples of the old masters to be found in European and British collections, quite a wealth of evidence may be gathered concerning the varying fashions of wearing rings which obtained from time to time among ecclesiastical dignitaries. It is unnecessary for the English reader to go further than the National Gallery or the print-room in the British Museum in order to glean a wide variety of knowledge on this point. Take, as a starting-point, the *Marriage of St. Catherine of Siena*, by Lorenzo di San Severino (1416), in the National Gallery. The bishop's hands (No. ii.) are gloved, and bear four massive gemmed rings, including a thumb-ring. Again, in a fifteenth-century example of the Tuscan school, *St. Jerome with St. Damasus and Eusebius*, a prelate's hands are shown with richly embroidered gloves and five rings, all gemmed, including a richly chased thumb-ring (No. iii.). What the gems are actually intended to be it is difficult to say, but the colours suggest rubies and sapphires, which would be quite in accordance with the usage of the time, when a special symbolic meaning, moreover, was attached by the Church to several precious stones. The hoop, but not the setting, of the ring on the right forefinger resembles the design shown in No. iv.—a massive gold ring set with a polished but uncut sapphire, each shank being enriched with a dragon's head.

A further illustration of the fashion just described



No. V.—"MADONNA ENTHRONED"
BY BENEVENUTO DA SIENA
NATIONAL GALLERY

is taken from Benevenuto da Siena's (1436-1518) *Madonna Enthroned*, in which St. Nicholas of Bari is wearing five rings (No. v.). Note the ring on the middle joint of the left second finger, evidently a fashion of the day, for it is found in several contemporary paintings and prints. The *Cardinal de Burbon* (No. vi.), by Hugo Van der Goes (1435-1482), is a still more remarkable instance.



No. VI.—"CARDINAL DE BURBON"
BY HUGO VAN DER GOES

This duplication of rings, though on a different finger—the smaller one was probably used as a guard—was common during the latter half of the fifteenth and the early part of the sixteenth centuries. Gheeraerti David's *A Canon of the Church with his Patron Saints*, in the National Gallery, shows a bishop with seven rings, and also gives prominence to the square bezel (No. vii.), a style which is still more strongly emphasised in Matthias Grünewald's *St. Maurice and St. Erasme* (No. viii.). How exceedingly rich and ornate some of the episcopal rings of this period were may be gauged from one in the Royal Irish Academy (No. ix.).

The bishops of the fifteenth and sixteenth centuries were not alone in their love for these massive and numerous annular adornments. As an examination of the portraits in our public galleries or, better still, of the singularly complete range of prints in the British Museum will prove, even the Popes themselves were for a long period given to a similar display of extravagance. One of the most familiar cases in point is Raphael's portrait of Julius II., in the National Gallery. The pope is wearing six massive jewelled rings, and the enlarged drawings in the accompanying sketch (No. x.) will serve to give a better idea of some of the designs. The ring on the third finger of the right hand is specially interesting as illustrating a form of setting very popular not only at the time, but



No. VII.—"A CANON OF THE CHURCH WITH HIS PATRON SAINTS"
BY GHEERAERTI DAVID
NATIONAL GALLERY



No. VIII.—"ST. MAURICE AND ST. ERASME"
BY MATTHIAS GRUNEWALD

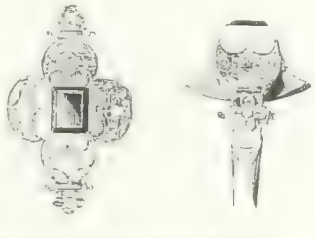


No. X. "POPE JULIUS II."
BY RAPHAEL NATIONAL GALLERY

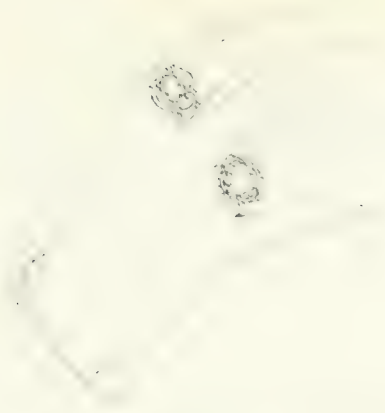


No. IX.—GOLD EPISCOPAL RING
SET WITH AMETHYST 15TH CENTURY
ROYAL IRISH ACADEMY





Nos. XI.a, b AND c. GOLD FOREIGN ORNAMENTAL RING SET WITH EMERALD
BRITISH MUSEUM

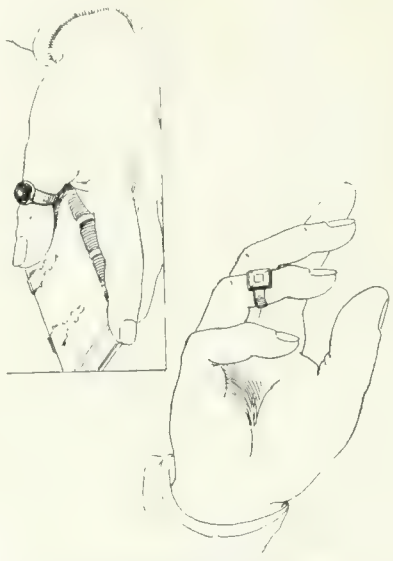


No. XII.—"POPE GREGORY XIV." FROM A PRINT BRITISH MUSEUM

the flanges of the bezel is particularly graceful and delicate.

Judging from the prints in the British Museum, equally ornate rings must have been worn by several popes, those in the portrait of Gregory XIV. (1590-91) being exceptionally elaborate in design (No. xii.). The portraits of Urbanus VIII. (1623-44) are remarkable in two ways—(*a*) he is the first pope shown with a thumb-ring, and (*b*) with a ring on the middle joint (Nos. xiii*a* and *b*). One portrait of Clement XIV. (1769-75) is made distinctive by the fact that it is the only instance of a pope being shown on horseback, gloved, and wearing a ring (No. xiv.). In other prints Clement is shown with rings as sketched—one is apparently a coloured gem surrounded by an oval of smaller stones; the other is apparently a cameo. If so, this would be quite in accord with historical and other evidence, because, during the latter part of the eighteenth century, cameos were largely worn.

As might perhaps be naturally expected, nowhere are the vagaries of fashion in the matter of finger-rings so conspicuously displayed as in the portraits of ladies of high degree. While certain members of the sterner sex continued to show some extravagances and idiosyncrasies of taste and style till far on in the eighteenth century, the other sex, as a rule, greatly eclipsed them in both respects. And, were it not for other information in our possession, it would be quite impossible to determine conclusively from portraits and engravings on what finger the wedding-ring in particular was worn. On this point the evidence for many years after. Several beautiful examples may be found in public collections, but one of the most beautiful, set with an oblong emerald, is in the British Museum (Nos. xi*a*, *b*, and *c*). The goldsmith's work on

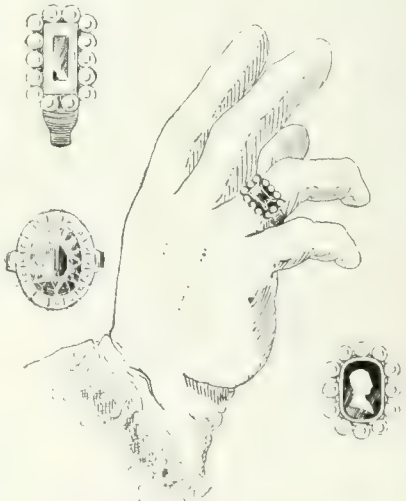


Nos. XIII*a* AND *b*.—"POPE URBANUS VIII." FROM OLD PRINTS BRITISH MUSEUM

furnished by art is baffling and perplexing to the last degree, for, in cases not a few, the most important of all rings is omitted, while others are made still more conspicuous by its absence. In this connection it must, of course, be remembered that, although the plain gold hoop was widely adopted early in the sixteenth century, the custom was by no means universal, and much latitude was allowed or taken not merely as regards the design of the ring, but the finger on which it might be worn.

Our next sketch (No. xv.) shows the hands of Anne of Cleves, the fourth wife of Henry VIII., taken from the portrait by Hans Holbein. As one glances at the very plain features of the lady, one wonders whether or not this was the portrait which caused "Bluff King Hal" to fall in love with her, and send her a ring with the poesy, "God send me well to kepe." Anyway, the poesy was singularly unhappy, as Henry disliked her from the first.

The following illustration (No. xvi.) recalls another of Henry's matrimonial adventures, for here we have the hands of Christina of Denmark, who subsequently became the Duchess of Milan, as shown in Holbein's famous portrait of her in the National Gallery. This was the lady, it will be remembered, who declined Henry's offer of marriage—it was made after Anne Boleyn had met her tragic and untimely death—with the remark: "She had but one head; if she had two, one of them should be at his Majesty's service." The solitary ring here shown was probably Christina's wedding-ring, in harmony with a design widely used on the Continent in her time.



No. XIV.—"POPE CLEMENT XIV." FROM A PRINT BRITISH MUSEUM



VENUS AND CUPID

BY H. TRESSHAM

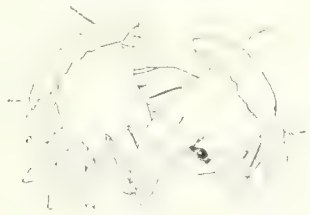
CONNOISSEUR

In No. xvii. is shown the left hand of Mary of Loraine, Queen of James V. of Scotland (1515-60),



No. XV.—"ANNE OF CLEVES" BY HANS HOLBEIN THE LOUVRE

sketched from a portrait by an unknown artist in the National Portrait Gallery—surely it is one of the most



No. XVI.—"CHRISTINA OF DENMARK, DUCHESS OF MILAN" BY HANS HOLBEIN NATIONAL GALLERY

unshapely hands ever drawn or seen!—and, as in the case of Holbein's *Duchess of Milan*, the right hand is



No. XVII.—"MARY OF LORAINE, CONSORT OF JAMES V. OF SCOTLAND" NATIONAL PORTRAIT GALLERY

unadorned. In a portrait of Catherine de Medicis, wife of Henry II. of France, a massive ring is displayed on each forefinger, while in Rubens's portrait of *Mary Medicis, wife of Henry IV. of France*, a solitary plain gold ring is worn on the right thumb (No. xviii.). So, too, in Van Ceulen's portrait of *Cornelia Remoens*, in the National Gallery, though the design is much more elaborate (No. xix.).

But in Van Dyck's portrait of *Marie de Carnudio, Baronne de Saventhem*, painted about the same period, the lady's hands are adorned in a much more extravagant style (No. xx.). It is noteworthy, by the way,



No. XVIII.—"MARY MEDICIS, WIFE OF HENRY IV. OF FRANCE" BY RUBENS

that many of Van Dyck's portraits of married women —English especially — show no rings whatever on



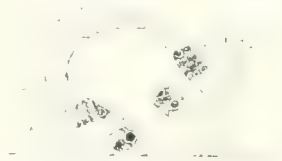
No. XIX.—"CORNELIA REMOENS" BY VAN CEULEN NATIONAL GALLERY

either hand, a rather curious point when it is remembered how careful this artist was in matters of detail.



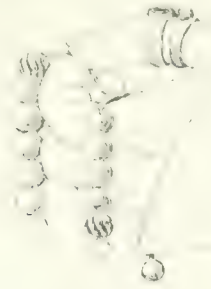
No. XX.—"MARIE DE CARNUDIO, BARONNE DE SAVENTHEM" BY VAN DYCK

Evidence is not wanting, however, to prove that in or about Van Dyck's time continental fashions in this respect were extravagant almost to the point of absurdity. Take, for example, Cranach's *Portrait of a Woman*, in which each forefinger is encircled by no fewer than four, and each middle finger by two, jewelled rings (No. xxi.). It is highly probable that the thumbs



No. XXI.—"PORTRAIT OF A WOMAN" BY CRANACH FROM A PRINT BRITISH MUSEUM

were also girdled, for such was then the fashion, even adding much, as may be seen from Schaffner's portrait of *Count Wolfgang d'Oettingen*, though two rings on the same thumb was somewhat out of the



No. XXII.—"COUNT WOLFGANG D'OETTINGEN"
BY SCHAFFNER FROM A PRINT BRITISH MUSEUM

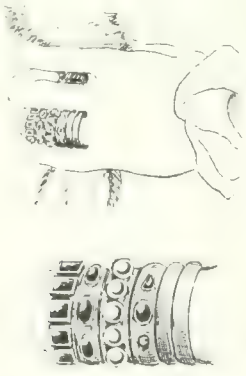
ordinary (No. xxii.). Holbein, however, furnishes another illustration of this in his *Jacob Meyer, Burgomaster of Basle* (No. xxiii.).

Anticipating the history of fashions, it may be mentioned that it was not until fully two centuries later—in Lawrence's time, in fact—that the custom of



No. XXIII. "JACOB MEYER, BURGOMASTER OF BASLE"
BY HANS HOLBEIN PRINT BRITISH MUSEUM

overloading the fingers with rings became conspicuous in this country. Several of Sir Thomas's portraits furnish remarkable examples of it, notably those of the Duchess of Devonshire, Lady Burghersh, and the Marchioness of Londonderry. Another very remarkable example is seen in his well-known portrait of



No. XXIV.—"LADY PEEL" BY SIR THOMAS LAWRENCE

Lady Peel, the third finger of whose left hand bears six rings, four of them being jewelled (No. xxiv.).

But to revert to the former period. One of the most singular fashions is that depicted in our next



No. XXV.—"PORTRAIT OF THREE LADIES" CRANACH

sketch (No. xxv.), taken from one of the figures in Cranach's *Portrait of Three Ladies*, the gloves being puffed and slashed to admit of the rings being seen through the openings. Even High Church dignitaries yielded to this absurdity in order to display their



No. XXVI.—"A BISHOP" BY CRANACH PRINT
BRITISH MUSEUM

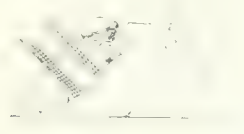
rings, pontifical and other, as may be seen from Cranach's *A Bishop* (No. xxvi.).

A word or two may be permitted respecting the massive rings worn by office-holders in the State as



No. XXVII.—"WILLIAM PAULET, FIRST MARQUIS OF WINCHESTER" NATIONAL PORTRAIT GALLERY

a sign or emblem, according to some authorities, of their rank. The National Portrait Gallery furnishes two striking illustrations. The first in a portrait of *William Paulet (or Powlett), first Marquis of Winchester* (1475-1572), who was Lord High Treasurer of England in 1549, and of whom it was said that he kept court favour "by being a willow and not as witness the portrait of Sir Nicholas Bacon, father of Lord Bacon, in the National Portrait Gallery. Many other instances might be cited. The striking and picturesque appearance of these rings may be judged from No. xxxi., depicting one now in the British Museum. It is of massive gold; the dexter side of the shield is also gold, the sinister black, the martins being coloured in the reverse order. The background is of crimson foil, and the whole is set under crystal, which is slightly engraved with the arms.



No. XXVIII.—"WILLIAM, FIRST BARON PAGET" NATIONAL PORTRAIT GALLERY





No. XXIX.—"PORTRAIT OF A MAN" ARTIST UNKNOWN GERMAN PRINT BRITISH MUSEUM

No. XXX.—GOLD SEAL RING

an oak" (No. xxvii.); the second in a portrait of *William, first Baron Paget* (1505-63), whose thumb-ring is very massive (No. xxviii.).

Following, and for some time contemporaneous with, the fashion of wearing comparatively plain signet rings (Nos. xxix. and xxx.), was that of wearing rings with shields of arms emblazoned in colour, some of which are exceedingly rich and handsome. At first confined to those people who were not entitled to use armorial bearings, the custom must have become popular among those who enjoyed this privilege,

Numerous other sketches of curious fashions in the wearing of rings, as depicted in old paintings, prints, and engravings, could be given did space permit; but the selection here submitted will, it is hoped, suffice to show how rich, varied, and interesting a field awaits the investigator. He will most certainly be amply rewarded for his time and trouble.



No. XXXI.—ENGLISH GOLD RING WITH SHIELD OF ARMS BRITISH MUSEUM

Miscellaneous

British Architecture in the Reign of George I.
By E. Beresford Chancellor

The bicentenary of the accession of the House of Hanover, which occurs on August 1st, seems an appropriate moment in which to try and recall what architecture in England owes to the reign of the first George. It is, of course, not very easy to define what architects can properly be said to belong to a reign which was not only short in itself, but which must always be regarded as a period of transition between two strongly marked epochs. The Augustan era could not but largely influence the earlier portion of the thirteen years during which George I. reigned over us; while the remainder of that period was really a preparation for the time when the art of architecture in England took on itself an altogether new character.

When George I. ascended the throne, Wren's work was done, although Wren's influence was dominant. The dome of St. Paul's was completed in 1710;



ST. GEORGE'S, HANOVER SQUARE



JAMES GIBBS [EMERY WALKER

Marlborough House had been finished a year earlier. Wren's remarkable contemporary, Vanbrugh, did not die till 1726; but at that date he had already completed a quarter of a century of gigantic creations, and although the famous dispute over Blenheim went on with redoubled fury after the great duke's death in 1722, Vanbrugh's further connection with the Oxfordshire palace can at best be said to have been an indirect one. Certain less ambitious designs were completed by the architect, however, during the reign of George I. Thus he built Eastbury for Bubb Dodington, Lord Melcombe, from 1716 to 1718, and during the following six years he designed a number of private houses, including King's Weston, near Bristol; Easton Neston, in Northamptonshire; Oulton Hall, Cheshire; and Seaton Delaval, in Northumberland; besides making very considerable additions to Grimsthorpe, in Lincolnshire. In most of these he showed more restraint and less ponderousness of design than he had exhibited in his earlier work; and as up to the time of his death he was advancing in the same right direction, his

work from 1714 onwards is significant and important.

It is interesting to remember that it was in 1718 that he applied for a lease of some ground in Scotland Yard, on which he built, for himself, a small but rather pretentious residence in a very mixed style, which was, on more than one occasion, the butt of Swift's satire.

Wren and Vanbrugh were, however, practically little more than survivals, and the two outstanding architects of George I.'s period were Hawksmoor and Gibbs. The former is, of course, closely associated with Vanbrugh, and was actually born some years the earlier. He did not die, however, till 1736, and as he was working continuously up to his death, he has left much that is connected with the sovereignty of our first Hanoverian ruler. He had been associated with Wren in the work at Kensington Palace; he had been Vanbrugh's right-hand man during the building of Castle Howard and Blenheim, his connection with the latter building extending from 1710 to 1715, in which year he was made Clerk of the Works at Whitehall, and continued his superintendence of Greenwich, where he had been Deputy-Surveyor since 1705. In 1723 he succeeded Wren as Surveyor-General of Westminster Abbey, and was largely responsible for the two west towers which he designed, but which were completed by James of Greenwich in 1736, the year of Hawksmoor's death. In 1726, during Vanbrugh's illness, Hawksmoor filled the post of Deputy-Comptroller of the Royal Works, so that he may be thus regarded as the official architect of George I.'s closing years. Of his individual creations, apart from the work he did at All Souls and Queen's College, Oxford, the former restoration commencing in 1714, the latter being completed in 1730, the most important are the five churches (some of the fifty arranged for during Queen Anne's reign) which he built between 1712 and 1730. These were St. Anne's, Limehouse, 1712-1720; St. George's-in-the-East, 1715-1729; St. Mary Woolnoth, 1716-1719; St. George's, Bloomsbury, 1720-1730; and Christ Church, Spitalfields, 1723-1729. The last-named is perhaps the most notable of Hawksmoor's contributions to the church architecture of London, and in many respects one of the most original in design of any in the Metropolis. It will not please all tastes, but it cannot be denied that its planning was an inspiration; whether for good or bad will depend largely on the feelings of its critics. Hawksmoor was associated with another church at this period, that of St. Alphege, Greenwich, the rebuilding of which occupied him from 1711 to 1718. As an architect he was to some extent influenced by the ponderosity of Vanbrugh, but he had a marked vein of originality, a minute technical knowledge of his art, and a sincerity and earnestness of aim, which, taken together, make of him a greater and better architect than many whose names are better known. One of these, however, was undeniably a still greater architect, and that was James Gibbs. Gibbs's dates are 1682 to 1754, so that, although covering the reign of George I., he belongs both to an earlier and a later period. This being so, it is only needful here to remind the reader of what he actually produced during the period I am now treating. The first building he erected at this time is one of the best known in London, St. Mary-le-Strand, the foundation-stone of which was laid on February 15th, 1714, although it was not consecrated till six years later. Gibbs himself produced an elaborate monograph on the church, in which he describes, and accounts for, the shallowness of the steeple, which has been so often criticised. It was Gibbs's initial attempt at church-building, and



ST. MARTIN'S-IN-THE-FIELDS

is a remarkably fine creation, even if we do not allow this circumstance to sway our judgment. Wren's influence is, of course, apparent, and the steeple may be favourably compared with some of Wren's most successful efforts in this direction. In 1719 Gibbs was employed in adding the belfry stage and spire to St. Clement Danes, which Wren had built and left unfinished. This church thus exhibits the joint work of the two best architects of the time.

In 1721 Gibbs was to prove his great qualities as an independent designer by producing one of the finest of London's churches — St. Martin's-in-the-Fields. The beauty and majesty of this building almost excuse Savage's famous panegyric—

> "O Gibbs! whose art the solemn fane can raise,
> Where God delights to dwell and man to praise."

The foundation-stone was laid on March 19th, 1722, and the church received consecration on October 20th, 1726. The fabric is especially interesting to us here, apart from its architectural excellencies, for George I. was churchwarden, and on being elected to that post, gave £1,500 for the purchase of the organ.

That Gibbs recognised the importance of this

particular undertaking is proved by the fact that he made several alternative plans. Two of these provided for a circular church, but were rejected because of the expense.

In 1722 Gibbs erected St. Peter's, Vere Street, for the Earl and Countess of Oxford; in the following year he began All Hallows', Derby, which was completed in 1723. The new buildings at King's College, Cambridge, occupied him during the following year; and for some time he was busy over work at Caius College, as well as in erecting the Senate House.

I must turn, for want of space, rather abruptly from the work of the great Gibbs to that of other less distinguished architects of the period. One of these, Thomas Archer, who fell under the lash of Walpole's ridicule, is remembered as the designer of St. John's, Westminster, about which Chesterfield and Charles Dickens, *inter alia*, waxed facetious. This church was built between 1714 and 1728. It is certainly designed on original lines, but I doubt if Archer deserves all the unkind things said of him concerning it. The nature of the ground necessitated those four heavy towers; and then the architect, when confronted with this problem, intended to raise the body of the building. The original design in the Crowle Pennant proves that Archer intended something quite different, and that the present appearance of the church was due to an afterthought necessitated by unforeseen circumstances. Archer was a pupil of Vanbrugh, and Vanbrugh's touch is apparent in a certain heaviness in St. John's. But Archer showed he could do better, for St. Philip's, Birmingham, designed by him, has many merits, and possesses a steeple which is a particularly fine and interesting piece of work.

James of Greenwich, a pupil of Hawksmoor, was a very different man from Archer, and what he has left us proves his superiority. He was equally successful in domestic and ecclesiastical architecture. In the former direction he designed Canons (completed in 1730) and other less pretentious mansions; in the latter he was responsible for St. Mary's, Twickenham (an example of his treatment of brickwork), and St. George's, Hanover Square, probably his most notable production. The excellence of this church, particularly the impressiveness of its famous portico, is spoilt by the fact that there is no room to admire it. If St. George's were in a commanding position, it would be recognised how fine a piece of work James here produced. The tower is not so happy, partly from its heaviness, and partly from the fact that it is placed on the roof without an apparent support, a feature which James is said to have introduced—not happily, one cannot but think.

Colin Campbell is so closely associated with his Mæcenas, Lord Burlington, in the building of Burlington House (1717-18), the chief work connected with his name, that it is difficult to discuss his merits without entering into those of the architectural peer. A mansion, however, to which he seems to possess a more individual claim, was Wanstead House, over which he was employed from 1715 to 1720, and which, from the elevations given in Campbell's own publication—*Vitruvius Britannicus*—must have been most imposing—in the style of Stowe and Wentworth Woodhouse. Another of Campbell's splendid domestic designs was Houghton Hall, while Mereworth, like Chiswick House which must be given to Lord Burlington himself, and Pembroke House, Whitehall, prove him to have been imbued with that classic convention in domestic architecture of which the reign of George I. saw the first-fruits.

The mention of Lord Burlington reminds one that Lord Pembroke, another architect of the peerage, must not be forgotten, although the outcome of his

industry was not to appear till a rather later date. Kent, too, had begun his career as the sort of Jack-of-all-trades in which he was to have so marked a success during the reign of George II.; while Ripley was building Wolterton in Norfolk and the Admiralty in Whitehall, concurrently, during the years 1724 to 1730.

But Ripley, who was not great, but occasionally did good work, must be regarded as properly belonging to a rather later period. The others I have mentioned cannot be placed in the first flight of architectural excellence. But a reign which can boast of two such able—even pre-eminent—men as Gibbs and Ripley cannot be disregarded in the history of an art in which England has so often and so remarkably excelled.



CHRIST CHURCH, SPITALFIELDS

The Illustrations, from the writer's "Lives of the British Architects," kindly lent by Messrs. Duckworth & Co.



Painter: Johann Baptist Lampi the Younger, born 1775 at Trient, died 1837 at Vienna
Consort of the Grand Duke Alexander Pavlowitsch of Russia 1779-1826
Title of picture: Elisabeth Alexiewna.
On canvas, height .068 m.; width, .058 m.
Owned by His Royal Highness the Grand Duke of Oldenburg, Schloss Eutin

Pictures

A Further Selection of Pictures from The Darmstadt Historical Art Loan Exhibition*



Painter: Heinrich Friedrich Füger, born 1751 at Heilbronn, died 1818 at Vienna. Title of picture: "Portrait Group of the Empress Maria Theresa and her Family." Miniature on vellum; height, 0·34 m.; width, 0·28 m. Signed: "H. F. Füger, 1776." Owned by His Imperial Majesty the Emperor of Austria.

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* *A critical article upon the exhibition appeared in the July Number.*



Painter: Louis Henry Ravenberg, born 1703 at Hanover; died 1830 at Hanover — Title of picture: "Parodierte Tanzscene"
Caricature of a Dancing Scene — A drawing — Owned by the Kestner Museum, Hanover



Painter: Conrad Matthieu, born 1745 at Bevaix, died 1778 at [illegible] — Title of picture: "[illegible]"
On canvas; height, [illegible]; width, [illegible]. Owned by His Royal Highness the Grand Duke of Mecklenburg-Schwerin



Painter: Anton Graff, born 1736 at Winterthur, Switzerland; died 1813 at Dresden — Title of picture: "Prince Heinrich XIII. of Reuss (elder line)"
On canvas; height, 2'8⅝ in.; width, 1'7½ in.
Owned by His Highness the Prince of Reuss (elder line)



Painter: Johann Heinrich Schmidt, born 1749 at Heidenheim, died 1829 at Dresden. *Title of picture:* "Die Gattin des Künstlers" (the wife of the artist). On canvas, height [illegible], width [illegible]. Owned by Dauben Thieme Braun, Bonn.



Painter: Anton Graff, born 1736 at Winterthur, Switzerland, died 1813 at Dresden. Title of picture: "Raffael Mengs" the painter, 1728-1779. On card-board; height, 0'30 m.; width, 0'18 m. Owned by Professor Dr. Freiherr von Bissing, Munich



Painter: Johann Heinrich Wilhelm Tischbein, born 1751 at Haina; died 1829 at Eutin. Title of picture: "Portrat der Dichterin Christine Westphalen" (Portrait of the Poetess Christine Westphalen) On canvas: height, 0'41 m.; width, 0'335 m. Owned by Kunsthalle, Hamburg



Painter: Antoine Pesne, born 1683 at Paris; died 1757 at Berlin. Title of picture: "Elisabeth Obrecht"; 1752. On canvas: height, 0'80 m.; width, 0'65 m. Owned by the Ducal Museum, Braunschweig



Painter: Unknown. Title of picture: "Johann Sebastian Bach" On canvas: height, 0'79 m.; width, 0'63 m. Owned by Herr W. Waldecker-Im Hof, Berlin



Painter: Unknown. Title of picture: "Maximilian, Herzog von Bayern (Duke of Bavaria)." On canvas; height, 2'13 m., width, 1'32 m.
Owned by His Majesty the King of Saxony.



Painter: Friedrich Heinrich Unger, born 1751 at Herzberg, died 1818 at Vienna. Title of picture: "Marie Elisabeth Wilhelmine, Consort of Duke Ludwig Wilhelm of Braunschweig-Oels, Princess of Baden, born 1782, died 1808." On canvas; height, 1'90 m., width, 1'45 m.
Owned by H.S. Royal Highness the Duke of Brunswick-Lüneburg.



Painter: Johann Ludwig Aberli born 1723 at Winterthur, Switzerland; died 1780 at Berne. Title of picture: "Das Oberhaslital" (Oberhasli Valley). On wood; height, 0·255 m.; width, 0·305 m. Owned by Frau Professor Bachofen-Burckhard, Basel



Painter: Prince Nicolaus Chodowiecki, born 1750 at Danzig; died 1801 at Berlin. Title of picture: "Sitzendes Mädchen" (Girl seated). Black Chalk.
Owned by Königliches Kupferstichkabinett, Berlin



THE MARQUIS of DOWNSHIRE
&
LORD ARTHUR HILL
(LORD SAILSBURY)

NOTES & QUERIES

[*The Editor invites the assistance of readers of* THE CONNOISSEUR *who may be able to impart the information required by Correspondents.*]

UNIDENTIFIED PAINTING (No. 138).

DEAR SIR,—I herewith enclose photograph of an old oil painting I have in my possession. It is on an oak panel, size about 23½ in. by 14 in. I have not been able to find any signature, but in the right-hand bottom corner there appears to be two initials, one of which, the final one, is almost certainly a W. I shall be glad to have any information you can give me about this work, either by letter or through your magazine. The work is of very fine quality, and the panel shows signs of great age. I shall be obliged if you will insert this at your earliest opportunity.

Yours faithfully, ALFRED J. IVES.

UNIDENTIFIED MINIATURE (No. 139).

SIR,—I should be glad to know if any of your readers could give me any information about the miniature in my possession reproduced on next page. The colour of the hair (or wig) is between a light brown and grey, the band of ribbon over shoulder, blue, and the serpent encircling the arm is gold. The armour is steel, and the inscription in ink at the back of the painting is in French, as follows: "Pieu a St. Germain en Lay pour armie C. Jeron femme de Belle on lon, 1704." The painting is on a card, on the other side of which is a red heart. A second glass at the back of the frame covers an ornamental arrangement of hair in fine shades, united by a small band of pearls.

Yours truly, ELSIE TENCH.

UNIDENTIFIED PAINTING (No. 140).

DEAR SIR,—A friend and myself, both readers and subscribers of THE CONNOISSEUR, wish to ask your opinion on the picture on panel, a photo print of which we herewith enclose. Size of panel (painted surface) 15 in. by 10½ in. The Madonna has a pale oval face surrounded by golden hair; the hands are long and slender, resembling the work of Botticelli; the background is a landscape, framed by Gothic arches. The picture shows considerable traces of rough treatment, but the lack of colour in the black-and-white photograph makes the appearance worse than it really is. The frame, with signs of gilding, is secured to panel with wood pegs, which come out in photograph.—Yours faithfully, B. C. GRAY.



(138) UNIDENTIFIED PAINTING

UNIDENTIFIED PICTURE (No. 114), MAY NUMBER.

SIR,—Referring to the above, to me it looks like a copy of the noted picture, the *Head of Our Lord*, a fresco at Milan in one of the churches. Of course the picture (No. 114) is intended to represent the beautiful *Legend of St. Veronica*.

Yours faithfully,

MISS HORNBY.

UNIDENTIFIED PAINTING (No. 125), JUNE NUMBER.

SIR,—With reference to the above, I have a similar picture signed by Meissonier—one of his very early works—6¼ in. by 5⅞ in., on panel, which I bought in France some twenty or more years ago. Hoping this information may be of use to your correspondent.

I am, sir, yours truly,

G. L. S.



(139) UNIDENTIFIED MINIATURE

UNIDENTIFIED PAINTING (No. 125), JUNE NUMBER.

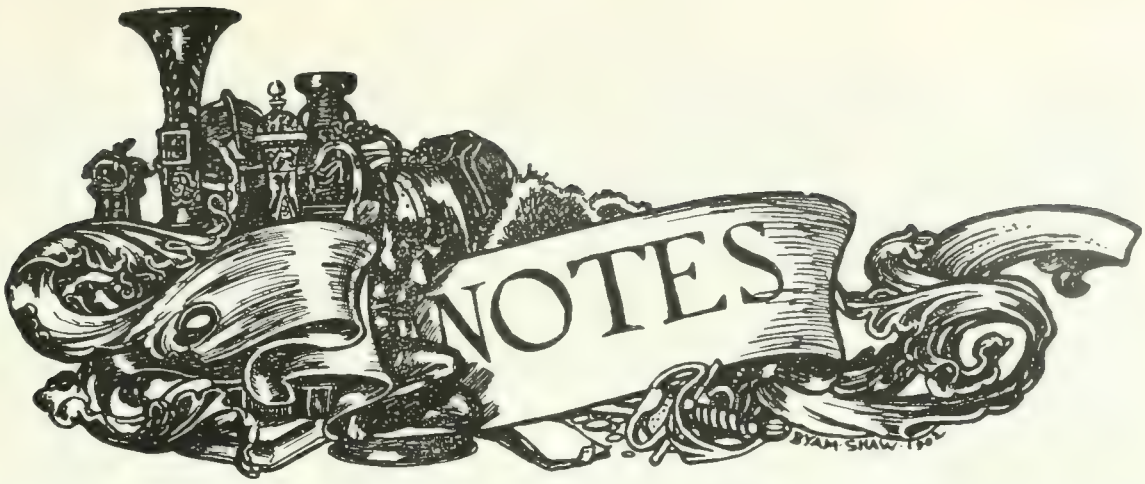
SIR,—I beg to inform you that full information regarding the above will be found in the *Art Annual for 1887 (Virtue)*, J. L. E. Meissonier, *Soldiers Playing Dice*, pages 9 and 10, with picture of same.

Yours sincerely,

JAMES CAMPBELL.



(140) UNIDENTIFIED PAINTING



An Interesting Silhouette

THE silhouette reproduced on this page is an extremely interesting example of an art and handicraft which now has few exponents. It bears the German inscription, "Einkleinesdenken von dein alten Grosmutter, Juni, 1866," which translated reads: "A little remembrance of our old Grandmother, June, 1866." The grand-daughter was a Fraulein Wildenstein, who lived in Wiesbaden. It is said to have been cut after the Napoleonic wars, probably by the grandmother in question.

The owner of the silhouette, Mrs. Paul de Castro, would be glad if any reader of THE CONNOISSEUR could enlighten her as to the meaning of the design.

When Shakespeare wrote "The Tempest"

THE publication of "Some Notes on the Tempest," which appeared in the February number of THE CONNOISSEUR, has led to an interesting correspondence between the writer of the article, Mme. Lillian Ginnett, and Mr. Ernest Law, B.A., F.S.A., author of *Shakespeare as a Groom of the Chamber*, *The History of Hampton Court*, etc. The effect of this correspondence is summarised by Mme. Ginnett, who writes: "In 'Some Notes on the Tempest' I gave the opinions of various authorities as to the date on which the play was written, and showed that it must have been composed between 1610 and 1612. When dealing with this much-discussed question, I mentioned *Some supposed Shakespeare Forgeries*, a book published in 1911 by Mr. Law, in which the author asserted that the so-called Cunningham forgeries were not forgeries at all, but genuine documents. To appreciate the importance and interest of Mr. Law's contention, we must remember that ever since 1868 certain entries in the *Account Books of the Revels Office* for the years 1604-5 and 1611-12, manuscripts which had been found under the vaults of Somerset House by Peter Cunningham in 1842, have been regarded as forgeries. The view that they were spurious has been accepted by practically every critic of note, including Dyce, Halliwell-Phillips, Furness, Fleay, Furnivall, Lee, and Brandes. If Mr. Law could prove his contention, then the critics had been deceived for forty-three years, an undeserved slur had been cast upon the reputation of Peter Cunningham, and we had in these entries a decisive settlement of the vexed questions as to the dates of production of 'Measure for Measure,' 'Othello,' 'A Winter's Tale,' and 'The Tempest.' I pointed this out in my 'Notes on the Tempest,' but when writing I did not think that Mr. Law's contention had been generally accepted, this view being based, to some extent, upon a series of articles disputing his conclusions which appeared in *The Athenæum*. But Mr. Law informs



AN INTERESTING SILHOUETTE

me that the genuineness of these disputed entries has now been accepted by practically every authority of note, including Dr. Wallace; Sir George Warner, ex-Keeper of Manuscripts at the British Museum; Sir Henry Maxwell-Lyte, Deputy-Keeper of the Public Records; Professor Dobbie, the chief Government analyst, who has tested the ink; and Professor Feuillerat. Mr. Law published a second book on the subject last autumn, entitled *More about Shakespeare Forgeries*, in which he dealt at length with the objections raised by his critic in *The Athenæum*. I am grateful, as all students of Shakespeare must be, to Mr. Law, and since 'The Tempest' entry shows that the play was produced on November 1st, 1611, we now know that the play was written in 1610-11."

The Mysteries of Meroë

To those who cherish a romantic interest in the mysterious and half-understood cities of old time, Professor Garstang's excavations at Meroë, in the Soudan, will appeal especially. At last, after centuries of ignorance, we are beginning to form a decided knowledge of the life and customs of this erstwhile great commercial centre, which, owing to its undeciphered inscriptions, still remains in many ways a closed book to the Egyptologist.

It seems almost strange that the city of the valiant Queen Candace, who in B.C. 29 made an abortive attempt—pathetic in its greatness of purpose—to resist the spread of the Roman Empire, should have received such small attention until comparatively late years.

Those of our readers who are familiar with the relief from the tomb of a Candace (for all the Meroitic queens bore the name in common), now in the British Museum, will at once recognise the similarity between the art of Egypt and that of Meroë. Just as the Hittite sculptures at Carchemish closely reflect Assyrian methods, so does the art of the Napata country seem to depend upon the purer styles prevalent upon the upper reaches of the Nile.

A very fine wall-slab depicting a lion-headed god in *incavo-relievo* was exhibited at the Society of Antiquaries in July, 1910. The sculptor had so closely realised the spirit of the Egyptian masters that the interesting series of carvings which have reappeared from time to time have come almost as a disappointment, owing to (in the majority of cases) clumsy treatment and lack of feeling. Professor Garstang's latest excavations will doubtless prove to us that the inhabitants of Meroë were more artistic than we have taken them to be hitherto. The report given by Professor Sayce at a recent meeting of the Egyptian Exploration Fund includes mentions of a magnificent royal palace, a subterranean astronomical apartment, and the unusually interesting discovery of an ancient native ware in biscuit china.

It is to be hoped that the excavations will soon produce a bilingual inscription, which will not only reveal to us the full history of the Ethiopian capital, but also the nature and extent of the local pantheon, which is known to have included Osiris and Ra among other Egyptian gods.

London in the Works of Canaletto and Scott

UNDER this heading I wrote an article which appeared, by the courtesy of the Editor, in THE CONNOISSEUR of November last. Among the pleasant results of this were certain letters which it brought me, one from America, one from Italy, and one from Canada, *inter alia*. Of these the last here concerns me, for it was accompanied by the photograph, concerning which its owner—Bernard Ryan, Esq., of Toronto—seeks further information. Mr. Ryan inclines to the idea that his picture may be identical with *A View of London showing Westminster Abbey and Bridge*, presumably by Scott, which was sold in W. Taylor's sale in 1823. Further, Mr. Ryan says that the sky effect in his picture is much like that in the picture of *Old London Bridge*, by Scott, reproduced with my article. He points out, as an interesting item, the fact that on the sign of "Godfery and Seary, Boat-builders," on the spectator's right of the picture, the former name is spelt thus, and not, as usually, Godfrey. Mr. Ryan adds that on the top board of the boat, between the two figures to the right and the one to the left, a letter can be discerned which some have thought to be an "S."

It is proverbially difficult to judge a work from a photo, especially when the latter is inevitably much reduced; but it is hoped that someone may be able either to identify the work in question, or at least to propound some solution which may help to put its owner on the track of its authorship and *provénance*. —E. BERESFORD CHANCELLOR. [The illustration will be inserted in our next number.—ED.]

Somersetshire Archæological Society

THE Right Hon. Henry Hobhouse presided over the 68th annual meeting of the Somersetshire Archæological and Natural History Society at Bath. He said that with regard to what had happened since they met last, he thought the most important archæological event had been the passing of the Ancient Monuments Act last year, because under that Act a great deal could be done for the preservation of those monuments in which they all took such a keen interest. There were various authorities now, one or



PORTRAIT OF A WOMAN SIGNED "JAC. LOIS FECIT, 1650"

other of whom would be willing to take possession of monuments, and, he hoped, would spend the necessary funds on their preservation, if bodies like their society would only put them in action. It was for them to appeal to those bodies—the Office of Works, the National Trust, the County Council and Borough Council of Bath, and also the Diocesan Trust. The president introduced his successor in office, and said that he was sure they would find Lord Waldegrave a most worthy occupant of the presidency.

Worthing Art Gallery

THE annual summer exhibition at the Worthing Corporation Art Gallery numbers 338 exhibits, as against 417 last year. The fall in the figures is due to the fact that the committee have this year limited

each exhibitor to three pictures. The exhibits include 170 oils, many water-colours, and a few etchings. Mr. F. W. Patching (Fine Art Custodian) capably undertook the hanging, while Mr. A. C. Osborn was entrusted with the responsible office of honorary secretary. The exhibitors include J. H. Amschewitz, Joseph Wolinski, A. J. W. Burgess, Miss Lota Bowen, Miss Dixon, C. H. Davis Richter, Miss M. J. Moberley, H. Fulwood, John Hassall, A. Ward, Horace Petherick, Miss Mabel Luck, Miss Bethia Clarke, Mrs. C. Valentine Morgan, Miss M. F. Raphael, and W. Peter Watson.

Sheffield Art Exhibition

Our prediction in a recent issue of The Connoisseur proved true: the Sheffield Municipal Art Exhibition at the Cutlers' Hall was a pronounced success, being visited by over 20,000 people. The educational authorities showed wisdom in sending 400 pupils from the Central Secondary School to view the work of modern artists. These means of training the young mind how to shoot might well be followed by other towns in the provinces. That the enterprise of the Sheffield Corporation has been well appreciated is evinced by the sale of nearly 6,000 catalogues. Several letters of appreciation from the public and from artists have been received by Mr. E. Howarth, the curator of Weston Park Museum. A Sheffield lad might employ his Latin—*Floreat Sheffieldia!*

Fifteenth Century Oak Stool

The stool illustrated is a characteristic example of English work of the late fifteenth century, and is of a type which is mostly found in the Eastern provinces. Its simplicity of construction is remarkable and its condition perfect. The incised cross above the arch on the side stretchers indicates an ecclesiastical origin.

Plate Notes

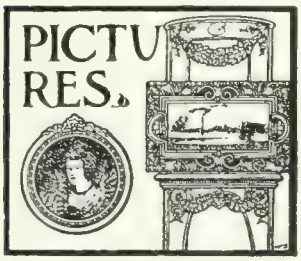
For notes on the plates in the present Number, see Current Art Notes pages.



LATE FIFTEENTH CENTURY OAK STOOL
IN THE POSSESSION OF THE MARQUESS OF GRANBY



It is a curious paradox that good times are probably the worst times for the picture market. Good times mean good trade, under which condition there are plenty of remunerative outlets for capital. When trade quietens and the urgent demand for money ceases, then the capitalist feels tempted to lock up some of his spare cash in pictures. As the trade boom still continues, though there are signs that it is past its climax, probably some little time will elapse before there is any appreciable improvement in the prices realised for the rank and file of modern pictures in the auction-room. In the meanwhile shrewd collectors may pick up many a good bargain.



At the sale of modern works held by Messrs. Christie on June 5th, few items attained the dignity of three figures. They comprised the following pictures :—P. J. Clay, *Entrée du Port de Marseilles*, 29½ in. by 43 in., £183 15s. ; H. Harpignies, 1895, *The Banks of the Loire*, 14½ in. by 21 in., £105 ; J. Linnell, sen., 1872, *The Ford*, 45 in. by 60 in., £131 5s. ; and E. Pieters, *Meal-Time*, 43 in. by 34½ in., £105.

The examples of the older school, dispersed by the same firm on June 8th, largely consisted of sketches and works whose attribution did not appear to command the confidence of the trade. Among the most important items were a *Portrait of a Lady, in white muslin dress and white head-dress*, 35 in. by 27 in., by Sir W. Beechey, R.A., £189; and a *Portrait of Sir Robert Brownrigg, Bart., G.C.B., in uniform*, 29 in. by 24 in., by Sir Thomas Lawrence, P.R.A., £152 5s.

The present popularity of old coaching and hunting pictures was exemplified at Messrs. Christie's on June 12th, when the collection of an anonymous gentleman, who had disposed of his London residence, together with various other properties, were sold. Some of the prices realised far exceeded previous records for works of a similar character. The most expensive item was a set of four "hunting scenes," painted by John N. Sartorius in 1807, entitled *The Covert Side*, *Going into Covert*, *Full Cry*, and *The Death*, each 33¼ in. by 47 in. These, after a spirited competition, fell to a bid of £1,365. Other works by the same artist included *Huntsmen and Hounds Breaking Cover*, 1781, 25½ in. by 47 in., £220 ; *Full Cry*, 1820, 20¾ in. by 29½ in., £157 10s. ; and a set of four "hunting scenes," each only 4 in. in diameter, £63. J. F. Herring, sen., has always been a popular artist, though the value of his work has been somewhat impaired by the productions of his son being frequently passed off as those of the father. There could be no mistake in this respect as to the authenticity of a pair of hunting scenes painted in 1829 *Taking the Brook* and *Taking the Fence* each 15½ in. by 21¼ in., which made £504. By the same artist were *The Gold Cup*, *Doncaster*, 1826, painted in 1827, 18 in. by 35½ in., £162 15s. ; *The Glasgow and London Mail-Coach on the Road*, 1845, 23½ in. by 32½ in., £168 ; *Rockingham, Winner of the St. Leger*, 1833, 27½ in. by 35½ in., £136 10s. ; and the *Portrait of John Mytton, mounted on a bay hunter*, 21½ in. by 29 in., £294. Four lots by J. Pollard all brought good prices, *The Peacock Inn*, 27½ in. by 35½ in., making £315 ; *George IV. in his carriage with outriders going to Newmarket*, 23¼ in. by 35¼ in., £682 ; *The Manchester Independent*, 25½ in. by 33½ in., £120 ; and *The Goodwood Cup*, 1833, and *The Derby*, 1833, both painted in the same year as the races depicted, 14 in. by 24 in., £546. Until a few years ago the name of Charles Cooper Henderson was scarcely to be found in any biographical dictionary, and it appeared that the only chance of his works being remembered by posterity lay in the fact that engravings of various of his coaching scenes existed. How great is the revulsion of feeling concerning them was shown by the high prices realised by the items in the collection catalogued to this artist. They included the following coaching scenes :—*The London and Louth Coach* and *The London and Leeds Coach*, a pair, each 20½ in. by 29¼ in., £630 ; *The London and Hull Coach* and *Changing Drivers : Night Time*, a pair, each 17¾ in. by 29¾ in., £357 ; *The London and Leeds Coach* and *The London and Dover Coach*, a pair, each 13¾ in. by 24½ in., £441 ; *The London and Devonport Mail : Changing Horses* and *On the Road*, a pair, each 14 in. by 24 in., £283 10s. ; *The London and Hull Coach* and *Through the Turnpike : Night*, a pair, each 14 in. by 24 in., £273 ; *Coach-Horses waiting the Arrival of the Coach* and *After the Departure*, a pair, each 17 in. by 20 in., £147 ; *The London and Devonport Coach* and *The London and Yeovil Coach*, a pair,

each 29½ in. by 20½ in., £420; *The London and Louth Mail*, *A Horse Down* and *Changing Drivers*, a pair, each 20½ in. by 29½ in., £388; *The London, Exeter and Yeovil Coach* and *The London and Hull Coach*, a pair, each 20½ in. by 29½ in., £567; and *The London, Norwich and Ipswich Coach* and *The London and Louth Coach passing the Return Mail: Night*, a pair, 20 in. by 29½ in., £420. The following included the most important items by H. Alken:—*Coaching Scenes: Incidents on the Road*, a set of four, each 13 in. by 17½ in., £600; *Fox-Hunting: The Meet*, *Breaking Cover*, *Full Cry*, and *The Death*, a set of four, each 10½ in. by 14½ in., £420; *Going to Cover* and *Breaking Cover*, a pair, each 19 in. by 25 in., £147; *The Derby*, 1844, 15 in. by 23½ in., £105; *Full Cry* and *The Death*, a pair, each 11½ in. by 23½ in., £115 10s.; and *Breaking Cover* and *The Death*, a pair, each 10¾ in. by 12¾ in., £110 5s. Henry Alken's lesser-known uncle Samuel was represented only by a pair of his works, *Going to Cover* and *Breaking Cover*, each 19 in. by 25 in., which brought £147. *Outside the Crown Inn*, 34 in. by 43 in., by D. Wolstenholme, £231; *The Death*, 23 in. by 32½ in., £110 5s.; and *Mr. Payne's Foxhounds*, a set of three, each 17 in. by 22 in., both by the same, £252; and *The Red Rover—The Alton, Alresford and London Coach*, 17½ in. by 23½ in., by W. Shayer, £89 5s.

The remaining pictures sold chiefly consisted of examples of the Barbizon school, but among them were the following English works:—R. P. Bonington, *Vue dans les Environs de Dieppe*, 9¼ in. by 12½ in., £504—against £420 in the Munro sale, 1879; E. Bristowe, 1829, *A Mare and Foal*, 23½ in. by 19½ in., £110 5s.; J. Linnell, sen., *The Woodcutters*, on panel, 9¾ in. by 11½ in., £168—against £430 at the Nield sale, 1879; R. Cosway, *Portrait of Maria Cosway*, in white muslin dress, seated before an easel, 39 in. by 28¼ in., £735; P. Nasmyth, *A Rough Road*, on panel, 14 in. by 18 in., £231; *A Road by a Stream*, on panel, 8½ in. by 11 in., £336; and *A Woody Landscape*, 9¾ in. by 13¾ in., £126; J. Stark, *A View near a Farm, with woodmen and timber-waggon*, on panel, 15½ in. by 23 in., £131 5s.—less by £5 5s. than it made at the Cuthbertson sale in 1909; Vicat Cole's *Near Leith Hill*, 11½ in. by 17¼ in., which came from the same collection, brought only £26 5s., against £110 5s.; Sir L. Alma-Tadema, 1867, *Glaucus and Nydia*, 15 in. by 25 in., £189; and Peter Graham, R.A., 1897, *The Sea Bird's Resting-Place*, 23½ in. by 35½ in., £388 10s.

The English works were not the only ones to show declension in price. *La Bergère*, a peasant girl carrying a satchel, 31½ in. by 25 in., by Ch. Jacque, 1883, which made £2,205 at the Cuthbertson sale, now fell to a bid of £1,312 10s. Two more works by the same artist, *The Flock*, on panel, 18½ in. by 25½ in., and *L'Abreuvoir*, a shepherd bringing his flock down to drink, 13 in. by 18¾ in., made respectively £304 10s. and £840. Other pictures belonging to the modern continental schools included the following:—H. Harpignies, *Twilight*, 20¼ in. by 27½ in., £714; H. Fantin-Latour, *The Temptation of Saint Anthony*, 18 in. by 21½ in., £136 10s.; Th. Rousseau, *Springtime*, a pasture scene, with a stream, cattle, and peasant women, on panel, 14½ in. by 20½ in., £525; J. B. C. Corot, *L'Ouragin*, 19½ in. by 27½ in., £840; J. Israels, *Returning Home*, 41½ in. by 53 in., £136 10s.; C. F. Daubigny, 1872, *A Grey Day*, a view on a coast with breakwater, on panel, 8½ in. by 16½ in., £157; Albert Neuhuys, 1875, *Knitting*, a young peasant woman with a baby in a cradle, 11½ in. by 15½ in., £152 5s.; B. J. Blommers, *The Young Mother*, on panel, 6 in. by 5¼ in., £94 10s.; W. Maris, *In the Pasture*, a black and white cow, near some reeds, 7 in. by 10 in., £252 10s.; and A. Mauve, *Tending Cattle*, a peasant woman leading two cows across the dunes, 11½ in. by 19½ in., £399. The last three lots were sold by order of the beneficiaries under the will of the late Right Hon. James A. Campbell, of Strathcathro. Two drawings by H. G. E. Degas, *A Ballet Girl*, a black chalk heightened with white, 18½ in. by 12 in., and *Ronds de Jambe à Terre*, in charcoal on pink paper, 12 in. by 9½ in., both of which had passed through the Henri Rouart collection, made £357 and £94 10s. respectively.

The pictures and drawings the property of Sir Hubert Jerningham, K.C.M.G., deceased, late of Longridge Towers, Berwick-on-Tweed, sold by Messrs. Christie on June 19th, included few items of importance. Two lots which appeared in the J. Hargreaves sale, 1873, *The Missing Boat*, 12½ in. by 17½ in., by Frank Stone, A.R.A., and *Sunday Morning*, 17 in. by 13½ in., by Sir David Wilkie, now made £11 0s. 6d. and £46 4s., against £115 5s. and £105 on the former occasion. Other properties disposed of at the same sale included:—drawings: C. Fielding, 1841, *A Common Scene*, with a farm-cart, figures and cattle, 11½ in. by 16 in., £115 10s.; and *A Scottish Loch*, with peasants, cattle and sheep in foreground, 1845, 17½ in. by 23¼ in., £420; Vicat Cole, 1860, *Harvest Time*, 13 in. by 19½ in., £98 14s.; Clara Montalba, *The Grand Canal, Venice*, 21½ in. by 32½ in., £84; and P. de Wint, *Kenilworth*, cattle and sheep in foreground, 12½ in. by 19½ in., £210. Belonging to the late James Sidebottom, Esq., of Millbrook, Hollingworth, were an oil picture by B. W. Leader, R.A., 1878, *On the Thames*, 47 in. by 72 in., which made £325 10s.; and another, *An Inverness-shire Glen*, 39 in. by 58 in., by Louis B. Hurt, 1890, made £81 18s.; a third, *On the Arun*, 21½ in. by 35 in., by Keeley Halswelle, A.R.S.A., 1883, included in the miscellaneous properties, realised £110 5s.

The most important collection of pictures by old masters put up so far this season was dispersed by Messrs. Christie on June 26th. It realised £106,148 7s., which is the second largest sum ever obtained at the King Street rooms in a single day. Of the 115 items dispersed, 67 were the property of Arthur M. Grenfell, Esq., whose name is associated with a recent city bank failure. In spite of the high prices made, Mr. Grenfell must have dropped considerably on his original outlay, some of his most expensive investments realising less than half of what he paid for them. The picture which attracted the most interest was the fine portrait of *A Man with a Red Cap*, 31 in. by 26¾ in., catalogued as by Titian. This work has a comparatively brief but eventful history. Mr. Maurice Brockwell has traced its possession to

Gratiana, daughter of Paul Methuen—not, however, the well-known collector of that name. She married the Rev. John Rogers, through whose son it came into the possession of the niece of the latter. She married the Rev. Edward Edgell, Rector of Rodden, Frome. The son of this gentleman, the Rev. E. B. Edgell, late Rector of Bromhead, sent the picture up to Christie's on June 24th, 1876, when it was bought in at £95 11s. After his death in 1904, it was placed with a firm of antique dealers in the country, who could obtain for it no higher offer than £30. It was brought to London, and sold at Christie's on May 12th, 1906, for £2,205, Sir Hugh Lane being the purchaser. The picture was generally accepted as a Titian, though it was also ascribed by various authorities to Giorgione, Sebastian del Piombo, Moretti, and other artists. Sir Hugh Lane sold the picture to Mr. Grenfell for £30,000, and now re-purchased it for £13,650. For Sir Thomas Lawrence's *Portrait of Lady Elizabeth Foster, afterwards Duchess of Devonshire*, 92½ in. by 57 in., exhibited at the Royal Academy, 1805, Mr. Grenfell is said to have given £15,000; it now made £5,880. Mr. Grenfell is also said to have given £15,000 for Gainsborough's *Landscape with Cattle*, 50¾ in. by 39 in., which now fell to a bid of £8,610. The other pictures in the collection included:—J. Bogdani, *A Flower Piece*, 59 in. by 41 in., £262 10s., and *Fruit in a Landscape*, 47½ in. by 52 in., £178 10s.; F. Bol, *Portrait of a Lady*, in black figured dress, deep white lawn ruff, lace cuffs and cap, seated in arm-chair, signed and dated 1644, 38 in. by 28¾ in., £892 10s.; Q. Brekelenkam, *A Frugal Meal*, representing a cottage interior with figures, signed and dated 1657, on panel, 19¼ in. by 14 in., £756; A. Cuyp, *A Cookmaid*, 24½ in. by 19¼ in., £315; G. Dow, *Portrait of a Lady*, in black silk dress edged with fur, in an oval, with inscription, "Ætat 92, A° 1643," on panel, 26½ in. by 21 in., £3,045; Pieter Dubordieu, *A Portrait Group*, consisting of a gentleman and his wife seated, with their son standing behind, signed and dated 1637, 47½ in. by 42½ in., £1,260; A. van Everdingen, *A Rocky Waterfall*, 45 in. by 39 in., £210; J. van der Heyden, *A Chateau*, on panel, 8½ in. by 11¼ in., £315; Ph. de Koninck, *An Extensive Landscape*, 31½ in. by 43 in., £892; N. Maes, *Portrait of A. Meyers*, 47 in. by 37 in., £1,050, and *Portrait of a Youth*, in black dress, with cloak thrown over his left shoulder, with long flowing hair, on panel, 23¾ in. by 18¾ in., £441; M. J. Mierevelt, *Portrait of a Lady*, in black dress and black head-dress edged with beads, with inscription, "Ætatis 63, A° 1645," on panel, 26 in. by 22½ in., £598 10s.; D. Mytens, *Portrait of King Charles I.*, 86 in. by 53½ in., £861; A. van der Neer, *A River Scene: Moonlight*, 22 in. by 28½ in., £336; S. van Ruysdael, *A River Scene*, 39½ in. by 55 in., £315; H. Steenwyck, *King Charles I. at Theobald's Park*, 43½ in. by 58 in., £588; Sir A. Van Dyck, *Portrait of the Countess of Chesterfield*, 29 in. by 24½ in., £1,380—against £357 in 1910; H. C. van Vliet, *The Interior of the Oude Kerk, Delft*, 33 in. by 27 in., £451; Ph. Wouvermans, *The Door of a Cabaret*, signed with initials, on panel, 19 in. by 17 in., £861—against £840 in 1913; J. Hoppner, *Portrait of Mrs. Fuller*, seated, in white muslin dress with blue sash, 49 in. by 39 in., £997 10s.; G. Morland, *Gipsies*, 27½ in. by 35½ in., £367 10s.; J. Opie, *The Country Girl*, 48 in. by 38 in., exhibited at the Royal Academy, 1795, £651; Sir J. Reynolds, *Portrait of George, 2nd Earl of Tyrconnel*, 47½ in. by 38½ in., £325. *Portrait of Mrs. Frances Fortescue*, 29½ in. by 24½ in., engraved by G. H. Every in 1867 as *La Pensierosa*, £378; *Portrait of Miss Theophila Palmer*, oval, 28½ in. by 23 in., £1,207 10s.; and *Portrait of Admiral Sir Edward Hughes, K.B.*, oval, 27¾ in. by 22½ in., £357; S. Scott, *A View through the Archway of Old Westminster Bridge*, 35 in. by 46½ in., £504, and *The Church of Saint Magnus the Martyr, Fish Street Hill*, 29¾ in. by 24¼ in., £420; G. F. Watts, *A Greek Idyll*, sea nymphs, a Triton and infants sporting on a rocky coast, 35½ in. by 49 in., £294; A. Canaletto, *The Atrium of a Palace*, 50 in. by 36¼ in., £441; and Paolo Uccello, *The Fall of Pisa in 1406* and *The Battle of Anghiari in 1440*, a pair, on panel, each 23¾ in. by 80¼ in., £1,522 10s.—against £2,100 at the Charles Butler sale in 1911.

It will be remembered that in June last year Romney's full length of *Anne, Lady de la Pole*, made £41,370, the record auction-room price for a picture. Sir Frederick Arundel de la Pole, Bart., now sent the companion picture for sale, *Portrait of Sir John William de la Pole, Bart.*, 94½ in. by 58¾ in., painted by Romney in 1786. This realised £3,150. Another picture from the same source—T. Hudson's *Portrait of Sir John and Lady Pole*, 94 in. by 70 in.—made £546.

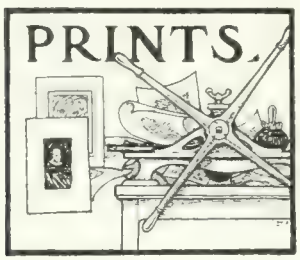
The anonymous properties included several valuable works. The most expensive proved to be Gainsborough's *Portrait of a Lady*, in white muslin dress cut low at the neck, blue sash, with her hair done high, and dressed with a blue ribbon, oval, 29 in. by 24½ in., which brought £7,350. Other items included:—Daniel Gardner, *Portrait of Albinia Louisa, Countess of Buckinghamshire*, in pastel, 33 in. by 21 in., £577 10s.; Sir T. Lawrence, *Portrait of Raby Williams, Esq.*, 29½ in. by 24¼ in., £420, and *Portrait of Lewis Williams, Esq.*, 29¼ in. by 24½ in., £483; T. Gainsborough, *A Pastoral Scene*, 46 in. by 58 in., £966; Sir H. Raeburn, *Portrait of Colonel Duff, of Fetteresso*, 29½ in. by 24½ in., £504; *Portrait of Mrs. Maclean, of Kinlochaline*, 29½ in. by 24½ in., £441; *Portrait of Mrs. John Pitcairn, née Miss Jean Robertson*, 35 in. by 26½ in., £1,836 10s.; and *Portrait of Provost John Pitcairn, of Dundee*, 35 in. by 26½ in., £892; G. Romney, *Portrait of Mrs. Bruce*, 29½ in. by 24 in., £787; and Henry Thomson, R.A., *Crossing the Brook*, 72 in. by 54 in., £3,045. The last price is far and away the largest sum paid for any of this artist's works. The picture was exhibited at the Royal Academy, 1803, and engraved by W. Say. It was sold from the collection of Lord de Tabley, 1827, for £147; and from that of J. Heugh, Esq., 1878, for £819.

The other properties included G. Romney's *Portrait of Sarah, daughter of the Rev. Thomas Constable, Rector of Sigglesthorne, Yorkshire*, 29 in. by 24 in., the property of Colonel F. Strickland Constable, which made £7,560. It was painted in 1787 by Romney, who received 27

[illegible] Two other Romneys, both painted in [illegible] the property of Captain Drummond, of Megginch Castle, Perthshire, were *Portrait of Miss Jean Atholl Drummond*, 29 in. by 24 in., £840, and *Portrait of [illegible], sister of Colin Drummond, of Megginch*, mother of the foregoing, 29 in. by 24 in., £525. Sir Herbert Ramsay, Bart., sent a portrait of his ancestress, *Elizabeth Lady Ramsay, of Balmain*, 35 in. by 27 in., by Sir Henry Raeburn, which made £4,830. Two other Raeburns were the property of W. Lindsay Alexander, Esq., Pinkieburn, Musselburgh. Of these, the one of *Dr. Alexander, of Pinkieburn*, 92½ in. by 58½ in., painted in 1807, brought £3,255; and the other of *The Rev. James Lindsay, of Pinkieburn*, 35 in. by 27¼ in., £367 10s. A set of seven decorative panels by H. Robert, comprising *A River Scene*, 104 in. by 82½ in.; *A Colonnade*, 91 in. by 59 in.; *A Rocky Archway*, 82 in. by 61 in.; *A Woody River Scene*, 97½ in. by 101 in.; *A Rocky Waterfall*, 101 in. by 65½ in.; *A Bar Scene*, 96½ in. by 61 in.; *A Colonnade*, 98½ in. by 57 in.; and a copy of *A River Scene*, 98 in. by 105 in., after the same, the property of H. J. King, Esq., of 138, Piccadilly, made £3,150.

The Dashwood heirlooms, removed from Whitstead Park, Ipswich, and sold by direction of Charles E. Dashwood, Esq., included an important Romney in the *Portrait of Sir Robert Harland, Bart.*, 1791, 93½ in. by 57½ in., which brought £5,460. Among the other works in the collection were:—F. Cotes, R.A., *Portrait of Alice, Countess of Shipbrook, nee Ibbetson*, 40¾ in. by 30½ in., £861, and *Portrait of Lord Orwell, eldest son of Lord Shipbrook, when a boy*, drawing, signed and dated 1757, 23½ in. by 17 in., £220; R. Cosway, *Portrait of Frances Countess Dillon*, 27½ in. by 35½ in., £325, and *Portrait of Miss Marianne Dorothy Harland, afterwards Mrs. Dalrymple*, 27½ in. by 35½ in., £892 10s.; T. Gainsborough, *Portrait of Admiral Edward Vernon*, 49 in. by 39 in., £735; B. du Pan, *Portrait of a Boy* standing in an archway, a dog by his side, signed and dated 1704, 36 in. by 27 in., £304 10s.; and Sir J. Reynolds, *Portrait of General Charles Vernon*, in armour, 35½ in. by 27½ in., £241.

THE sale of engravings of the Early English school held by Messrs. Christie on June 16th derived its chief distinction from several items included sold by order of the executors of Lady Anna Chandos-Pole, deceased, late of Harrington House, 13, Kensington Palace Gardens, W. Of these the most important were a first state of the mezzotint of *The Countess of Harrington*, by V. Green, after Sir J. Reynolds, which made £252, by no means an extraordinary price; *Mrs. Fitzherbert*, by J. Condé, after R. Cosway, printed in colours, £77 14s.; and *The Birth of Shakespeare* and *Shakespeare's Tomb*, by F. Bartolozzi, after A. Kauffmann, a pair, printed in colours, £25 4s. Other properties included *Crossing the Brook*, by W. Say, after Thompson, printed in colours, £35 14s.; ten of *The Months*, February and May being missing, by Bartolozzi and Gardner, after Hamilton, £262 10s.; *England, Scotland, Ireland and Wales*, by Roberts and Stadler, after A. Buck, a set of four, printed in colours, £63; *Children feeding Chickens*, by P. W. Tomkins, after J. Russell, printed in colours, £48 6s.; *Mrs. Chambers and Child*, by T. Cheesman, after R. Westall, printed in colours, £56 14s.; *The Mask* and *The Ghost*, by Schiavonetti, after Sir J. Reynolds and R. Westall, printed in colours, £50 8s.; *Simplicity* (Miss Gwatkin), by F. Bartolozzi, after Sir J. Reynolds, printed in colours, £40 19s.; *A Visit to the Grandfather*, by W. Ward, after J. R. Smith, printed in colours, £71 8s.; *John Corbet and his Foxhounds*, by R. Woodman, after T. Weaver, printed in colours, £48 6s.; and *Tom Oldaker on his favourite hunter*, "*Pickles*," after T. Marshall, proof before all letters, £73 10s. A few early etchings disposed of in the same sale included *The Cottage with White Pales* (M308), by Rembrandt, £48 6s.; and *Ephraim Bonus* (M158), by the same, £39 18s.



A sale of engravings and etchings from various sources held at Messrs. Sotheby's on June 17th included several proofs by David Lucas, after Constable, the property of a private collector. Of these *The Lock* made £80; *The Cornfield*, £102; *The Vale of Dedham*, on india paper, relaid, £92; *The River Stour, Suffolk*, £39; and *Hadleigh Castle*, £38. In the same collection were the following:—*Lord Nelson*, by Edward Bell, after Sir W. Beechey, printed in colours, £26; *Lord Ashburnham, Mr. Barre, and Lord Shelburne*, by James Ward, after Sir J. Reynolds, 1st state, £35; *Sir Francis and Charles Baring and Mr. Wall*, by the same, after Sir Thomas Lawrence, 1st state, £30; *Edmund Burke*, by J. Jones, after George Romney, 1st state, £98; *Robert Burns*, by S. Cousins and William Walker, after A. Nasmyth, 4th state, signed by Cousins, £27; and *Master Lambton*, by S. Cousins, after Sir Thomas Lawrence, 1st state, signed by the engraver, £130. Among the other properties in the sale were *The Lovely Brunette*, by E. Wilkins, after W. Ward, printed in colours, £34; and *The Right Honble. Edmund Burke*, by J. Jones, after G. Romney, £30.

The finest collection of mezzotints after Reynolds that has been offered on sale for many years was dispersed by Messrs. Christie on June 22nd and three following days. These were the prints bought by John, second Lord Northwick, probably as a casual adjunct to his famous collection of pictures and objects of art. The latter was dispersed, after his death, in 1859, the sale being conducted by Mr. Phillips, of Bond Street, at Thirlestane House, near Cheltenham, Lord Northwick's principal country seat. It occupied 18 days, during which £94,722 was realised. The mezzotints were not included, probably because at that time they were so little appreciated that they would only have made a few shillings apiece. A large proportion of them were bought by Lord Northwick from Sir Thomas Lawrence, and were stamped with



MRS. ELINOR COPLEY

BY J. SMITH

AFTER SIR GODFREY KNELLER

the latter's mark, the letters "T. L." in a double circle. The prints had not been framed, but were kept in folios since their purchase. As showing the erratic state of the mezzotint market, it is noteworthy that though a first state proof of *Lady Betty Delmé and Children*, by Valentine Green, made £1,837 10s., which surpasses by over £300 the previous mezzotint record—that of £1,522 10s. for Thomas Watson's *Lady Bampfylde* in 1912—the prices only rarely approached the maximums attained for similar subjects in previous sales.

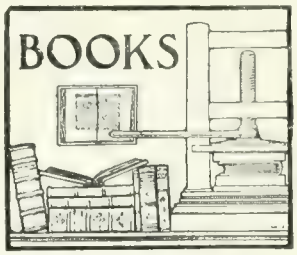
Taking the engravings after Reynolds in alphabetical sequence, according to the names of their subjects, the following include the more important items:—*Mrs. Abington*, by E. Judkins, 1st state, £37 16s.; *Mrs. Abington as the "Comic Muse,"* whole length, by J. Watson, 1st state, before any letters, £199 10s.; *Sir Jeffrey Amherst*, by J. Watson, 1st state, £96 12s. *Countess of Aylesford*, by Valentine Green, 2nd state, £52 10s.; *Lady Bampfylde*, whole length, by Thomas Watson, 1st published state, £420; *Lady Beaumont*, by J. R. Smith, 1st state, £65 2s.; *Hon. Mrs. Beresford with Mrs. Gardiner and Anne Viscountess Townshend*, by Thomas Watson (not V. Green, as stated in the catalogue), 1st state, £204 15s.; *Miss Julia Bosville*, by J. Watson, 1st state, before any letters, £54 12s.; *Master Jacob Bouverie*, by J. McArdell, 1st state, before any letters, £44 2s.; *Hon. Mrs. Bouverie and Son*, by J. Watson, 1st published state, £65 2s.; *Master Thomas Braddyl*, by J. Grozer, proof before the title, £48 6s.; *Mrs. Bunbury*, by J. Watson, 1st published state, £46 4s.; *Rt. Hon. Edmund Burke*, by J. Watson, 1st state, £54 12s.; *Miss Sarah Campbell*, by Valentine Green, 1st state, £136 10s.; *Countess of Carlisle*, by J. Watson, 1st published state, £1,050; *Lady Almeria Carpenter*, by J. Watson, 1st state, before any letters, £43 1s.; *Mrs. Carnac*, whole length, by J. R. Smith, 1st published state, £1,050; *Mrs. Cholmley*, by J. Watson, 1st state, £39 18s.; *Lady Elizabeth Compton*, whole length, by Valentine Green, 1st state, £252; *Countess of Coventry*, by J. Watson, before any letters, before the plate was cleaned, £50 8s.; *The Misses Emma and Elizabeth Crewe*, by J. Dixon, 1st state, £52 10s.; *Diana, Viscountess Crosbie*, whole length, by W. Dickinson, 1st state, £693; *Anne, Duchess of Cumberland*, whole length, by J. Watson, 2nd state, £50 8s.; *Lady Anne Dawson as "Diana,"* by J. McArdell, proof before any letters, £46 4s.; *Lady Betty Delmé and Children*, whole length, by Valentine Green, 1st state, £1,837 10s.—the previous maximum price for this subject was £966, attained at the Blyth sale in 1901; *Elizabeth, Countess of Derby*, whole length, by W. Dickinson, £50 8s.; *Georgiana, Duchess of Devonshire*, whole length, by Valentine Green, 2nd state, £35 14s.; *General Sir William Fawcett*, by J. Ward, 1st published state, £35 14s.; *David Garrick*, by T. Watson, 1st published state, £37 16s.; *The Masters John Bellenden and Henry Gawler*, by J. R. Smith, 1st published state, £325; *Oliver Goldsmith*, by J. Marchi, 1st published state, £99 15s.; *Jane Duchess of Gordon*, by W. Dickinson, 1st state, £262 10s.; *John Marquis of Granby*, whole length, by J. Watson, 1st published state, £86 2s.; *Lady Jane Halliday*, whole length, by Valentine Green, 1st state, £588; *Lady Hamilton as a "Bacchante,"* by J. R. Smith, 3rd state, £78 15s.; *Mrs. Hardinge*, by T. Watson, 1st published state, £262 10s.; *Jane, Countess of Harrington, and Children*, stipple, by F. Bartolozzi, 1st state, in bistre, £57 15s.; *Jane, Countess of Harrington*, whole length, by V. Green, 2nd state, £68 5s.; *Miss Frances Harris*, whole length, by J. Grozer, 1st state, before any letters, £304; *Warren Hastings*, by T. Watson, 1st state, £86 2s.; *Lady Harriet Herbert*, by V. Green, 2nd state, with publication line, £152 5s.; *Lady Elizabeth Herbert and Son*, whole length, by J. Dean, 1st state, £52 10s.; *Miss Mary Horneck*, whole length, by R. Dunkarton, 1st published state, £44 2s.; *Lady Caroline Howard*, whole length, by V. Green, 1st state, £283 10s.; *Hon. Frances Ingram*, by J. R. Smith, 1st state, £173 5s.; *Miss Jacobs*, by J. Spilsbury, proof before any letters, before the plate was cleaned, £162 5s.; *Dr. Samuel Johnson*, by J. Watson, 1st state, £44 2s.; *Miss Frances Kemble*, in white dress, by J. Jones, 1st published state, £65 2s.; the same, with the scroll of flowers, £92 8s.; *Miss Frances Kemble*, in black dress, by J. Jones, 1st state, £152 5s.; *Lady Elizabeth Keppel*, whole length, by E. Fisher, 1st state, before any letters, £47 5s.; *John, Viscount Ligonier*, whole length, by E. Fisher, before any letters, before the plate was cleaned, £84; *Viscount Malden and Lady Elizabeth Capel*, by C. Turner, with full margin, £73 10s.; *Lady Louisa Manners*, whole length, by V. Green, 1st state, £462; *Mrs. Mathew*, whole length, by W. Dickinson, £420; *Lady Melbourne and Child*, whole length, by T. Watson, 1st state, £42; *Hon. Miss Monckton*, whole length, by J. Jacobé, proof, with title and 1st publication line, £86 2s.; *Lady Caroline Montagu as "Winter,"* whole length, by J. R. Smith, 2nd state, £44 2s.; *Lady Elizabeth Montagu*, by J. McArdell, 1st published state, £42; *Mrs. Musters*, whole length, by J. R. Smith, proof with publication line, "Engraved from a painting," etc., £141 15s.; *Miss Nelly O'Brien*, by C. Phillips, 1st state, £84; *Mrs. Payne-Galwey and Son*, by J. R. Smith, 2nd state, £70 7s.; *Mrs. Pelham feeding Chickens*, whole length, by W. Dickinson, only state, £420; *The Penn Family*, by C. Turner, presentation proof to Sir Thomas Lawrence, £136 10s.; *Sir Joshua Reynolds as President of the Royal Academy*, by V. Green, 1st state, £88 4s.; *Dr. Richard Smith, Primate of Ireland*, by J. R. Smith, 1st state, £84; *John, Earl of Rothes*, by J. McArdell, 1st state, before any letters, £99 15s.; *Isabella, Duchess of Rutland*, whole length, by V. Green, 1st state, £756; *Countess of Salisbury*, whole length, by V. Green, 2nd state, £68 5s.; *Marchioness of Sligo*, by S. W. Reynolds, before any letters, £44 2s.; *Lady Smyth and Children*, stipple, by F. Bartolozzi, 1st published state, in bistre, £31 10s.; *Countess Spencer*, stipple, by F. Bartolozzi, proof before any letters, in bistre, £33 12s.; *Lavinia, Countess Spencer*, by C. Hodges, 1st published state, £89 5s.; *Lady Stanhope*, whole length, by J. Watson, 1st state, before any letters, £50 8s.; *Hon. Mrs. Stanhope*, by J. R. Smith, 1st state, £63; *Countess Talbot*, whole

length, by V. Green, 1st state, £80 5s.; *Colonel Tarleton*, whole length, by J. R. Smith, 1st state, £28 5s.; *Lady Lucy Lee*, by W. Dickinson, only state, £63; *Virginia and Faustina*, by J. Watson, proof, with the artist's name only, £42; *The Ladies Hamilton*, by V. Green, £37 10s.; and *Guardian Angels*, by C. Hodges, 1st published state, £64 10s.

The fourth day's sale was occupied with engravings by other artists than Reynolds, among which the following may be noted: *Sir Francis and Charles Baring and Mr. Wall*, by J. Ward, after Sir T. Lawrence, 1st published state, £42 4s.; *Nature* (*Lady Hamilton*), by J. R. Smith, after G. Romney, £340 10s.; *Cupid* and *Cephisa*, by Thomas Burke, after A. Kauffmann, a pair, open letter proofs in bistre, before the quotation from Montesquieu, £44 2s.; *Lady Rushout and Daughter*, by and after the same, in bistre, with wide margin, £45 3s.; and *Venus attired by the Graces*, by F. Bartolozzi, after A. Kauffmann, £50 8s. The grand total for the sale was £19,327 6s. 6d., of which the 356 items after Sir Joshua Reynolds made £17,583 5s. 6d.

At Messrs. Sotheby's on June 24th an open letter proof of *Lord Newton*, by Charles Turner, after Sir Henry Raeburn, made £186.

During the month several interesting sales of old and modern engravings were held at Messrs. Puttick & Simpson's, of which the following include some of the principal items:—On June 12th the property of a gentleman removed from Hampshire: *La Stryge*, by C. Méryon, 2nd state, on Japan paper, £89 5s.; *The Isle de la Cité, Paris*, by J. M. Whistler, W 55, only state, £39 18s.; *Breaking up of the "Agamemnon,"* by Seymour Haden, 1st state, signed, £26 5s.; and *Lady Charlotte Duncombe*, by H. Scott Bridgwater, after J. Hoppner, £5. Other lots included *The Billeted Soldier*, by J. Hogg, after G. Morland, in colours, £21; *The Welter Stakes*, by C. Turner, after H. B. Chalon, in colours, £27 6s.; and *La mare près du Bois*, by A. Legros, signed proof, £5 5s. On June 23rd the same firm disposed of a large collection of Baxter colour-prints from various sources. The following included the highest prices realised:—*Sunshine and Cloudy Sky*, £3 15s.; *The Small Bride*, full pocket-book paper, uncut, £6 5s.; *Paul and Virginia*, small, uncut, £4 7s. 6d.; *The Andalusians*, £4; *Dove Dale*, £3 3s.; *Temples of Philæ*, £4; *Edmund Burke*, without mount, £6 5s.; *Sir Robert Peel*, with Colnaghi lettering, stamped mount, £3 3s.; *Opening of First Parliament of Queen Victoria*, full size, £12; and *Coronation of Queen Victoria*, £5 15s. 6d. On June 26th Messrs. Puttick sold a number of engravings of various periods, which included *The Alpine Traveller (Miss St. Clair)*, by J. Ward, after Northcote, in colours, £73 10s.; *Elizabeth, Consort of Alexander I., Emperor of Russia*, by C. Turner, after Monier, impression, with large margins, £42; *Le Réunion des Plaisirs*, by Janinet, after Le Clerc, 1st state, before all letters, in colours, £105; *The Stormy Night* and *Morning after the Storm*, by W. Ward, after W. R. Bigg, in colours, £52 10s.; *The Hard Bargain*, by W. Ward, after G. Morland, in colours, £78 15s.; *Rustic Conversation*, by S. W. Reynolds, after J. Ward, in colours, £33 12s.; *Salisbury Cathedral*, by David Lucas, after Constable, engraver's proof, £22 1s.; *Little Devil's Bridge*, by C. Turner, after J. M. W. Turner, £19 19s.; and *Norham Castle*, by and after the same, £37 16s.



THE great event of the month, and so far of the season, was the sale of the famous Pembroke library, most of which was acquired by Thomas Herbert, 8th Earl of Pembroke (1656-1733), a distinguished politician and an enlightened collector and patron of learning. His judgment as a bibliophile has been confirmed by posterity, for the collection, when dispersed by Messrs. Sotheby on June 25th and 26th, realised £38,936 for 211 lots, the largest amount ever made in a two days' book-sale in Wellington Street. The previous record for a single day was attained on the fourth day of the first Huth sale, Nov. 20th, 1911, when 150 lots brought £17,187. This record was surpassed on both the days of the Pembroke sale, £20,409 being made on the first and £18,527 on the second. The first important item was a Nurnberg 15th-century block-book of the *Apocalypse*. This book went through several editions, but of all the editions only 53 copies or fragments of copies are known to exist, of which all but 8 are locked up in private libraries. Dr. Schreiber regarded this copy as the 2nd impression of the original issue; only one other complete copy—at Munich—is known. The Huth *Apocalypse*, which brought £1,200, belonged to another, and what is generally thought a later, edition. It contained 48 woodcuts, forming 24 sheets of 2 leaves each, whereas the Pembroke copy had 50 woodcuts printed on one side of the leaf only. The date assigned to it was *circa* 1460. It was marred by a few minor blemishes, but otherwise in good condition. The price realised for it, £2,120, though more than had been anticipated, can hardly be said to be excessive. Other block-books comprised the first xylographic edition of the *Ars Moriendi*, an even scarcer work than the *Apocalypse*. Unfortunately, 6 out of the 24 leaves were missing, a fact which probably accounted for it falling to a bid of £500, against £1,500 realised for a complete 2nd edition at the Huth sale. A similar defect marred the copy of the *Biblia Pauperum*, which consisted of 30 leaves only out of 40. Only two complete copies of the work are known. According to Dr. Schreiber, the Pembroke copy belonged to the 6th edition of the book; it was a large copy measuring $11\frac{1}{16}$ in. by $8\frac{1}{2}$ in., and, beyond some minor blemishes, in good condition. It realised £780. Copies of the Latin and Dutch editions of the *Speculum Humanæ Salvationis* brought £900 and £1,200 respectively. The former belonged to the 2nd edition, and should have contained 20 leaves printed xylographically, and 46 from movable metal type; it had, however, 8 leaves missing, which had

been partly supplied in facsimile. The Dutch copy, 2nd edition, should have had 62 leaves, but only contained 58. Of the four copies of this work known to Schreiber, however, not one is complete.

The Early English books included eight Caxtons. A 1st edition of *The Game and Playe of the Chesse moralized* — regarded as the second book printed in the English language — measuring 10⅛ in. by 7¼ in., sm. fol., Bruges, *c.* 1475 (old mor. gilt, gilt back, g.e.), made £1,800; the 2nd edition of the same, Westminster, *c.* 1483, similarly bound, £300; the original edition of the Earl of Worcester's translation of Cicero's *Tullius de Amicitia*, fol., Westminster, 12th August, 1481—a fine clean copy, with wide margins, measuring 10⅝ in. by 7¾ in., similarly bound—£1,050; the *Dictes and Notable Wyse Sayings of the Philosophers*, 3rd ed., sm. fol., 9 5/16 in. by 6¾ in., Westminster, *c.* 1489—the date is erroneously reprinted 1477 — similarly bound, £1,050; *Godfrey de Bouillon*, sm. fol., Westminster, 1481, similar binding, £255; *Ralph Higden: Polycronicon*, sm. fol., Westminster, *c.* 1482, similar binding, £270 — this copy contained only 388 leaves out of 450, or else it would have realised considerably more. A similar fault marred the copy of Raoul Le Fevre's *Recuyell of the Historyes of Troy*, fol., Bruges, *c.* 1472-5 —the earliest book printed in English—which contained only 280 leaves out of 322, otherwise it was in good condition, bound the same as the others. It made £500. The last Caxton was John Mirk's *Festivall*, sm. fol., Westminster, *c.* 1490, similarly bound, which made £320. Caxton's only contemporary rival in England—the anonymous schoolmaster-printer at St. Albans—was represented by a perfect copy of the 1st edition of Dame Juliana Berners' *Book of St. Albans*, 1486, sm. fol. (old English mor., gilt back, g.e.), one of the scarcest volumes in the English language, the only other complete copy known being in the Rylands Library at Manchester. As 12,000 dollars has been given merely for a nearly perfect copy, the amount it brought, £1,800, was not excessive. The only other English printed books in the sale were the *Hieronymous: Exposito in Symbolum Apostolorum* and the *Aristoteles: Ethica*, the first and second books printed at Oxford, both being the work of Theodoric Rood, an immigrant from Cologne. By the accidental omission of an "x," the first work bears the date of 1468 instead of 1478; it is, moreover, wrongly attributed to St. Jerome, being really written by Tyrannius Rufinus of Aquilea. The *Aristotle* is correctly dated 1479. Both books were bound together in a single vol., 4to (old English mor. gilt, gilt back, g.e.), which made £760.

The German printed books included a vellum copy of the *Rationale Divinorum Officorum* of Gulielmus Duranti, printed by J. Fust and P. Schœffer, Mainz, 6th October, 1459, and usually regarded as the third book printed with a date. The copy was a large one, with wide margins, measuring 15⅝ in. by 11 in. (old English mor., gilt back, g.e.), and is one of the only three known in private collections. It made £1,950. A vellum copy of Schœffer's 1471 *Valerius Maximus: Facta et Dicta*, sm. fol. (old English mor., full gilt back, g.e.), made £500; and a 1st edition of the *Catholicon* of Joannes Balbus of Genoa, attributed to Gutenberg, 1460, fol., similarly bound, £440. Among the Italian works were *Cicero: De Oratore*, sm. fo. or large 4to, by Sweynheym and Pannartz, before 30th September, 1465, similarly bound, the earliest printed edition of a Latin classic and the first book printed in Italy, which made £1,000; Cicero's *De Oratore ad Quintum Fratrem*, by the same, sm. fol., 12th January, 1469, similar binding, £200; his *Epistolæ ad Familiares*, the 2nd edition by these printers, fol., after 4th November, 1469 (old mor. gilt, gilt back, g.e.), £150; and the 1469 edition of the same work by Johann of Speier—the first book printed in Venice—fol., similar binding, £245; and the second Venetian of the same, fol., 1469, £190; the 1470 Rome edition of the *Epistolæ*, fol. (old English mor. gilt, gilt back, g.e.), made £135; the contemporary Venetian edition by Nicolas Jenson, fol., similar binding, £68; the same printer's *Rhetoricorum*, 4to, 1470, similar binding, £200; and his *Tusculanæ Questiones*, sm. fol., 1470, similar binding, £180. A 1st edition of Franciscus de Columna's *Hypnerotomachia Poliphili*, with 172 woodcuts after Botticelli and other artists, fol., 1499—which generally is ranked as the finest production of the Aldine Press—similar binding, made £150; a 1st edition of Dante's *La Divina Commedia*, fol., Fuligno, Johann Neumeister, April, 1492, similar binding, measuring 11¼ in. by 8 in., £990; the 1st edition of *Homer*, printed in Greek, fol., Florence, 9th December, 1488, similar binding, £360; the 1st edition of *Horace*, 4to, Venice, *c.* 1471, similar binding, £500; what is thought to be a unique copy of the 1st edition of *Justinus, In Frogi Pompei Historias Libri XLIV.*, with a woodcut border surrounding the first page of the text, sm. fol., Venice, Nicolas Jenson, 1470, £205; the *Works of Lactantius*, folio, Subiaco, 30th October, 1465—the first book printed in Italy with a date—similar binding, £810; the 2nd edition of the same, folio, Rome, 1468, similar binding, £250; *Constantinus Luscaris, Grammatica Græca*, 4to, Milan, 1476—the first book printed in Greek—similar binding, £235; *Titus Livius, Historiarum Romanarum*, fol., Sweynheym and Pannartz, 1469, similar binding, £320; the rare 1st edition of *Macrobius: Expositio in sonnium Scipionis*, etc., printed on vellum, fol., Nicolas Jenson, 1472, similar binding, £1,600; the 1471 Bologna edition of *Ovid*, sm. fol., 3 vols. in 1, similar binding, £200; the 1st edition of Landino's Italian version of *Pliny*, fol., Venice, 1476, similar binding, £225; *Quintilianus: Institutionum Oratoriarum Libri XII.*, fol., 1st ed., Rome, 1470, similar binding, £166; another edition, fol., printed by Jenson, 1471, similar binding, £140; *Seneca: Tragœdiæ*, fol., Ferrara, *c.* 1474—usually regarded as the 1st edition—similar binding, £160; the *Virgil*, printed by Berando Cennini at Florence, 1471-2—the first book printed in that city, and of excessive rarity—fol., 15⅝ in. by 10½ in., similar binding, £790; *Suetonius: Vitæ XII. Cæsarum*, 2nd edition, fol., Sweynheym and Pannartz, 1470, similar binding, £360; *Virgilius Maro: Opera*, sm. fol., Venice, 1470, similar binding, £300;

Les Faits Oppert, to., Philippe de Lawigna, 1474, similar binding, £340.

The manuscripts included an important geographical MS. of the 15th century on vellum : Codex of the twenty-seven ancient traditional maps illustrating the *Geographia* of Ptolemy, 54 ll., 18 in. by 12 in. (English 18th-century mor.), which was ascribed to the hand of the celebrated geographer Donnus Nicolaus Gemanus, more frequently, but erroneously, cited as Nicolaus Donis. This realised £1,850. A French 15th-century *Horæ*, 89 ll., 9½ in. by 6¼ in., 30 long lines to a full page, with 16 large and 19 miniatures, and, in addition, 9 full-page Flemish 15th-century miniatures inserted, made £600.

On the first day of the Pembroke sale Messrs. Sotheby also sold two illuminated manuscripts, the property of Harry Yates Thompson, Esq. The first of these, a French 15th-century *Horæ*, 190 ll., 8¼ in. by 6 in., long lines, 15 to a full page, with 16 large miniatures and 12 smaller ones, realised £700 ; and the second, an Anglo-Norman 13th-century MS. of *The Vulgate*, 360 ll., 14 in. by 10 in., written in double columns of 60 lines, and decorated with 133 large initial miniatures, brought £500.

The three days' sale of books and manuscripts held by Messrs. Sotheby on June 10th, 11th and 12th was derived from the collections of six named owners, as well as numerous anonymous sources. The principal contribution to the £1,460 19s. realised by 1,104 lots was afforded by a *Collection of all the Dramatic Pieces published in the reign of King George III.*, formed by Horace Walpole, and sold by order of A. Christie-Miller, Esq., of Britwell Court, Burnham, Bucks. It was bound in 57 volumes and a volume lettered *Prologues, etc.*, in 4to, old calf, gilt backs, with the Walpole arms in gold on the sides of 53 volumes, and the named crest of Horace Walpole on the remainder. Nearly all the plays were first or original editions, and included many rarities. The collection, which was sold in one lot, made £210. The collection of the late R. T. Porter, Esq., of Beckenham, Kent, contained a number of the Villon Society's publications. These were all translated from the originals by J. Payne, and were 8vo, in orig. parchment, uncut g.t. The following comprised the most expensive items :—*The Poems of Master Francis Villon*, 1892, £1 6s. ; *The Book of the Thousand and One Nights*, 6 vols., 1881-4, £6 10s. ; *Tales from the Arabic*, 3 vols., 1884, £2 4s. ; *The Decameron of Giov. Bocacci*, 3 vols., 1886, £2 12s. ; *The Novels of Matteo Bandello*, 6 vols., 1890, £5 7s. 6d. ; and *Poems of Shemseddin Mohammed Hafiz of Shiraz*, 3 vols., 1901, £2 5s. The same collection contained a copy of the Kelmscott Press edition of *Chaucer's Works*, edited by F. S. Ellis, one of 425 copies printed in black and red, with 87 designs by Sir E. Burne-Jones, etc., fol., 1896, oak boards covered with pigskin, stamped, g.e. clasps, in mor. case, which made £85. Swinburne's *Alalanta in Calydon*, one of 250 copies, 8vo, Kelmscott Press, 1894, limp vellum, with ties, £7 15s. ; while two Ashdene Press reprints, *Tutte le Opere di Dante, nuovamente rivedute e emendate dal Rev. Dot. Edorado Moore*, fol., Chelsea, 1909, rubricated, oak bds., red mor. back, clasps, in mor. case, and *Le Morte D'Arthur*, by Sir Thos. Malory, from Caxton's 1485 edition, woodcuts, one of 153 copies, fol., Chelsea, 1913, rubricated, brown mor. ex., made respectively £18 and £14. The other properties included :—Wm. Heath, *Life of a Soldier, a Narrative and Descriptive Poem*, 18 coloured plates, imp. 8vo, 1823, orig. picture bds., back missing, £8 10s. ; Isaac Walton, *Lives of Donne, Wotton, Hooker, and Herbert*, 1st ed., portraits, 8vo, 1670, cf. ex., g.e., £11 3s. ; and George Eliot, *Adam Bede*, 1st-ed., 3 vols., 8vo, 1859, £6 5s.

The most interesting, if not the most valuable, of the items contained in the sale of books and manuscripts held by Messrs. Sotheby on June 19th were a number of Brontë relics, the property of the widow of the Rev. A. B. Nicholls, whose first wife was Charlotte Brontë. These included various pieces of furniture, as well as numerous manuscripts. Charlotte Brontë's birchwood rocking arm-chair made £22 ; her ebonised wood arm-chair, £25 ; and her small mahogany side-table, 29 in. high by 24 in. by 17¾ in., £28, all three articles being purchased on behalf of the Brontë Society. The manuscript possessing the most poignant interest was the autograph draft of the fragment called *Emma*, written in pencil, 19½ pp., 8vo, dated Nov. 27th, 1853, which was Charlotte Brontë's last literary effort. It was published in *Cornhill*, April, 1860, five years after the death of the authoress, with a preface by W. M. Thackeray. This brought £105, by far the highest price made by any of the relics. Charlotte's *Exercise Book*, used by her when with M. Heger—the original of the "Professor"—at Brussels in 1843, containing two English poems apparently translated from the French and a lengthy composition in French, in all 25 pp., made £36 ; and a second exercise book belonging to the same year, 27 pp., 4to, containing among other items the rough draft of the poem *Gilbert*, brought £34. Of the miniature books written by the Brontës when children, to which Charlotte was the chief contributor, the second of the two MS. volumes of *The Poetaster, a Drama*, written under the *nom de plume* of Lord Charles Wellesley, but signed in full by Charlotte herself, and dated June 8th, 1830, when she was fourteen, 14 pp. of text, yellow paper covers, brought £22 ; the same price was brought by Charlotte's MS. story beginning "There was once a little girl," 8 pp., partly in pencil, covered paper covers ; and £23 by her auto MS., *The Young Men's Magazine*, second series, August 13th, 1830, 22 pp., brown paper covers. Another auto MS. by Charlotte, entitled *A Book of Rhymes, sold by nobody and printed by herself*, Haworth, Dec. 17th, 1829, 15 pp., brown paper covers, made £34 ; an auto MS. poem, entitled *Miss Hume's Dream*, 2 pp., 3¾ in. by 1¾ in., 64 ll., dated Jan. 29th, 1830, at the end of which is written, "I wrote this in half an hour. C. Brontë," which was interesting as showing both the rapidity of the author's composition and the minuteness of her early handwriting, brought £15 ; and another auto MS. poem by the same, 32 ll., beginning "He saw my heart's woe," 1 p., 8vo, on the back of which are two draft letters in pencil defending the morality of Jane Eyre, made £20 10s.



Mr. Lavery and Modern Art

A PORTRAIT PAINTER who has been in the front rank since the early nineties, whose work has been secured by most of the Continental governments as that of a leading English artist, and who commands a large and enthusiastic following among contemporary painters, may fittingly be taken as a representative of modern English portraiture. Mr. John Lavery, a retrospective exhibition of whose work has been on view at the Grosvenor Gallery (51A, New Bond Street), fulfils all the conditions mentioned. The exhibition of his work in a gallery so largely devoted to the display of examples by Old Masters, more especially of those of the English school, irresistibly invites the comparison of his pictures with the latter, and, indeed, offers a tempting opportunity for that purpose. Perhaps the first impression that occurred to the spectator on entering the large gallery was the general absence of positive colours in Mr. Lavery's pictures. Reynolds, Gainsborough and Romney revelled in rich and sensuous hues; Mr. Lavery, with little exception, paints with a carefully restrained palette. Black, which was generally avoided by the older masters, is his favourite pigment; and he uses it generally in conjunction with white. This was not his earliest manner. His pictures painted in the eighties, before he adopted portraiture as his main pursuit, show little special affinity for either pigment. In their tones and handling, especially those of the landscapes, one can faintly trace the influence of Bastian Lepage, transmitted through a British personality, for Mr. Lavery, in his early days, was sometimes English and sometimes Scottish in his feeling. To the former mood belongs the *Tennis Party* of 1886, with its close yet pleasant imitative realisation of nature; the figures all seen individually and distinctly rather than as components of a homogeneous whole. Mr. Lavery, however, even then possessed abilities sufficient to atone for any deficiencies in his outlook. He did not descend to conventionalism in any part of his rendering of the scene, bestowing the same care on the accessories —as most artists would then consider the sky, sward, sunshine and foliage, when introduced into a figure piece —as upon his main theme, and thus the picture attains unity in spite of its conception, while its spirit of sunshiny joyousness is delightful. The *Dawn, after Langside*, *1568*, which, though finished ten years later, was commenced in 1886, is the antithesis of this. It is seen as a whole, the figures, as it were, being merged in the landscape, and the effect, as befits the subject, gloomy and sombre. This work may be classed as belonging to the Scottish school. A third picture of the same year, the partially-draped *Ariadne*, with its rich coloration and stronger impasto, betrays Continental influences, and could hardly be matched in contemporary English work. None of these three pictures were shown in the large gallery, which, whether accidentally or not, was reserved for examples of a later date. They may be said to have represented him when he had passed the experimental stages of his art, and assumed the style which we now associate with his name. It is these pictures which most decisively exemplify the trend of modern art in recent years, and which, therefore, can best be compared with the work of the eighteenth-century masters. On the whole one awards the technical superiority to Mr. Lavery. His draughtsmanship is sure, whilst theirs rarely was, and his pictures are informed with a scientific knowledge which they never attained. Moreover, unlike so many of the moderns, he has the gift of seeing feminine beauty, whilst he is a colourist of no mean attainments. With such gifts at his command, it might be thought that Mr. Lavery should have the advantage over his compeers of a century and a half ago, and yet it must be confessed that, generally speaking, his pictures are less attractive than theirs. They are interesting, they satisfy the eye æsthetically, but they rarely, if ever, captivate the senses to the same degree that would a fine specimen of an eighteenth-century master.

Attention has already been called to the limitation of the colour-schemes displayed in so many of his works, but this is less a cardinal weakness than a symptom of one—and, moreover, a cardinal weakness which is generally shared in by the modern school of painting. One might describe it as the application of scientific methods to art, so that every theme is approached as a problem to be solved in as few brush-strokes as possible. This procedure implies a certain poverty of attainment. The art it produces is likely to lack the full expression of personality and to be limited in scope and conception. Magnificent as are some of the results attained by Mr.

Lavery, there is among them, since his earlier efforts were made, hardly any attempt at a faithful realisation of nature, while his portraits are apt to reveal only surface truths, without penetrating into any psychological secrets.

The beautiful *Rocking Chair* of 1896 may be taken as an example of Mr. Lavery's methods. It is painted with delightful *verve* and crispness, and its tones are harmonised with consummate ability. One says "tones" because beyond the carnations in the face of the lady seated in the rocking chair and the blue of some pieces of ribbons scattered about her apparel, there are no positive colours—only blacks, whites, and neutral greys. The handling of these is superb—the blacks are lustrous, the whites rich and luminous, and the whole nicely calculated to set off by the way of contrast the warmer flesh-tones. It must be confessed that the first impression of the picture is fascinating; but it fails to remain convincing, and gradually the spectator understands the reason. All the accessories in the work are so subordinated to the main arrangement in black and white that local colour is practically eliminated, and they are rendered without any attempt at chromatic truth. The picture, instead of being a frank attempt to realise nature, resolves itself into a three-colour problem beautifully solved. Most of Mr. Lavery's portraits might be described in similar terms, for though the combinations are varied, the colour-scheme is generally subject to the same limitations. The works are dexterously painted, they often achieve exquisite harmony; but they all approach nature from an artificial standpoint, and make no attempt at a full interpretation.

In the narrow limitations of his aims, it is not suggested that Mr. Lavery stands alone, for it is equally characteristic of the work of most modern artists. It would seem that modern scientific training is gradually developing them into a race of specialists. Each regards nature—if he chooses to regard her at all—from an artificially narrowed standpoint. The seekers after tone make no attempt to realise colour; the seekers after colour make no attempt to realise tone, and sincere draughtsmanship is equally tabooed by both. These methods have found their logical outcome in the works of the Post-Impressionists, the Futurists, and other advanced cults. The garish primary colours favoured by the first-named body are really the fruits of a reaction against the sombre hues imposed upon art by the tonists; the crude attempts to express emotion without regard to colour, form, or tone exemplified by the productions of some of the advanced modernists are an unconscious protest against the painting of pictures that had no emotional inspiration, but were simply beautiful colour-harmonies or beautiful arrangements of form. One might multiply instances indefinitely; but while these eccentric forms of art are widely divergent in expression, they all derive their source from the same fundamental idea, the institution of an artificial standpoint for the observation of nature. Artists, of course, unconsciously eliminate from their outlook what they cannot translate into paint, but in the modern schools the process has gone much further. Individual outlooks have been deliberately narrowed so as to attain facile effects with the greatest economy of labour. The danger is that the process will be extended to the destruction of art; in the most modern schools of all the observation of nature has been so narrowed down that in some instances it has been eliminated altogether.

The Royal Society of Portrait Painters

The interest of the spectator in the twenty fourth exhibition of the Royal Society of Portrait Painters, at the Grafton Gallery, filtered out before he had reached the end of the fifth room. There were too many portraits shown to permit the general quality of the works to be exceptionally good; and a modern portrait, a male one especially, must be exceptionally good to be of interest to anyone except the artist, the sitter, and their immediate friends. The hanging, perhaps, did not altogether help the effect of the pictures, which were arranged more with an idea to contrast than to harmony. Thus in the first room Mr. Mouat Loudan's *Surgeon-General Stevenson, C.S.I.*, which stood out boldly from its frame, companioned Mr. H. Harris Brown's *Major G. FitzGerald Stanus*, which retired back. Both artists were justified in the convention they had adopted, but the close juxtaposition of the two works falsified the appearance of both. In the last-named picture Mr. Harris Brown has seen nature through a cool, blue atmosphere; Mr. Arthur Hacker, whose picture of *Elmer Southwell, Esq.*, adjoined it on the other side, had adopted a warm brown for the prevailing tone of his work. The contrast may have been piquant, but it helped neither work. Mr. S. Melton Fisher's *Miss Frances Galbraith* was well modelled and pleasing in its colour arrangement, though the pose of the sitter was a little conscious. Mr. Fiddes Watts was represented by two portraits, both of them distinguished by his appreciation of the intellectual characteristics of his subjects. In that of *Hugh Macnaughton, Esq.*, his palette was perhaps a little unduly limited, but the colour was harmonious, and the likeness of the well-known divine presented with dignity and conviction. His other portrait, that of *Charles Colin Macrae, Esq.*, was equally successful. Mr. Solomon J. Solomon's portrait of *Mrs. Robert B. Solomon* showed good colour and firm modelling; the latter remark equally applied to Mr. Arthur T. Nowell's *Arthur Pitman, Esq.*, though the carnations in the sitter's face appeared somewhat exaggerated. Mr. Ellis Roberts's work is always pretty, and always attains a high surface finish, both of which traits were exemplified in his portrait of *The Countess of Clonmell*—a criticism which would almost equally suit Mr. William Logsdail's *Jean and Marion, daughters of Viscount Dalrymple.* Two small sketch portraits by Mr. J. H. Lorimer, the sitters for which chose to veil their identity under the semi-anonymity of initials, almost verged upon caricature, yet gave the impression of being striking, albeit unflattering, likenesses. A few works of this kind, which reveal with brutal truth the artist's real impressions of his sitters, form a relief to the honeyed guises in which he usually endeavours to set forth his visions. Mr. Waldo Murray's portrait of *Walter Fowler, Esq.*,

showed a certain affinity to Mr. Lorimer's works. The element of caricature was absent, but there was the same incisive desire to realise the personality of the sitter without flattery. The result was an animated and convincing portrait. Mr. Leslie Ward sent a carefully rendered likeness of *M. P. Grace, Esq.*, and Mr. John da Costa the head of a girl, entitled *Dolly*, which had something of the feeling and attraction of an eighteenth-century portrait.

In the large gallery Mr. G. Spencer Watson's *Hilda and the Baby* was the most interesting attraction. The theme, a mother bending over an infant sprawling on a couch, is far from being a novel one, as there are celebrated embodiments of it by Sir Joshua Reynolds, Sir W. Q. Orchardson, and other artists, yet Mr. Spencer Watson's treatment of it was sterlingly original. For one thing he employed the full strength of his palette in his version, for another he had made no effort to minimise the difficulty of his composition by slurring over details of costumes and accessories. The lady's shot-silk dress was rendered with the fidelity of a fashion plate; the upholstering of the couch, the rug on the floor, and the curtains in the background were given in the same exact manner. Few modern painters could venture on this particularity of treatment with any chance of an artistic success, but Mr. Watson had attained one, and that of no mean order. The vividly contrasting colours were wrought into complete harmony, while the essential sentiment of the picture was not impaired. It was a touching rendering of maternity, all the more poignant for being given without exaggeration. Another picture based on the same theme, entitled *Baby*, was contributed by Miss Flora Lion, slighter in treatment, and unmarked by a certain note of austerity which Mr. Watson had imparted to his work. This, too, was a success. Mr. Richard Jack's natural and easily posed portrait of *Mrs. Jack*



GRATE IN THE WEST DRAWING-ROOM AT HOLYROOD EXECUTED BY THE CARRON COMPANY

looking out [illegible] a window placed one at once *en rapport* with the sitter; one felt that one had surprised her at an intimate moment when she was unconscious of the presence of an outsider. The lighting was true to nature and well arranged, and the colour good. Mr. John Bowie was represented by a striking likeness of *Sir (Mr. Lewis Ward)*; Mrs. Waller by a pleasing one of *The Honourable Margaret Joicey*, and Mr. Daniel A. Wehrschmidt by a roughly and strongly painted portrait of *Edgar Faraats, Esq.* Mr. William Orpen's pictures, painted on rough canvas in light keys of colours, with thin layers of pigment, gave one an impression of slightness which is, perhaps, unjustified. Nevertheless, one feels his canvases would gain in effect if he adopted a thicker impasto. His portrait of *Miss Muriel Wilson* suffers from this defect, and perhaps a little from the want of individuality in its characterisation. One was disposed to consider it as a pleasing and successful colour arrangement — orange, salmon, and light brown against white—rather than as a revelation of personality. Mr. Oswald Birley's *Lady Baring* was attractive. Mr. Hugh G. Riviere's presentation portrait of *The Rev. Canon Spooner* escaped the conventional stiffness generally incident to such works by representing him examining a book through a magnifying-glass; the colour, if not particularly distinguished, was adequate, the flesh-tones being especially well rendered. Mr. J. McLure Hamilton's *Portrait of an Old Lady* was practically a monochrome; though painted with undeniable power, the impression it left was not altogether pleasing, the artist having realised the pathos and loneliness of old age with almost painful insight. What may be termed hunting and shooting portraits were contributed by several artists. Mr. Herbert A. Oliver's picture of *H. H. Maharaja Holkar of Indore* was rather overwhelmed by its background of heather-covered mountain slope, while that to the portrait of *Gerald H. Hardy, Esq., and Hounds*—the joint work of the Hon. John Collier and Heywood Hardy—would have better helped the picture if it had been rendered with more reticence. The highly-finished painting of the figures lost something of its effect by being set up against the equally elaborate rendering of a plain wooden door and brick wall. Mr. John Charlton's picture of a *Lady on Horseback*, if slight, was graceful; Mr. F. Markham Skipworth contributed a clever study in *Naida;* and Mr. P. A. de Laszlo showed his usual feeling for feminine beauty and facile and effective handling in his *Portrait Sketch of Baroness Meyendorff* and *The Countess San Martino*. The hands in Mr. J. J. Shannon's portrait of *Mrs. Harry E. Brittain*, if beautifully painted, were a little obtrusive; still this picture was one of the most completely satisfying works in the exhibition.

In the three end galleries there seemed little to attract especial attention, though this may be partly owing to the order of their arrangement, the unbroken array of portraits in the preceding rooms wearying the eyes and patience of the visitor. Nevertheless, one noted an effective self portrait by Mr. Mouat Loudan; Mr. Frederic Whiting's vigorous little canvas of *Frederic Cavendish Bentinck, Esq.*; Mr. J. Young Hunter's well characterised profile portrait of *The late Duke of Argyll;* and a pleasing colour arrangement by Mr. Alfred A. Wolmark, entitled *In the Sun*, which, though it possessed but slight pictorial significance, was refreshing to the eye as marking a complete change from the ordinary run of pictures. Nor should Mr. Harold Speed's portrait of *Master Derrick Studley* be forgotten, a charming Peter Pan like figure backed by a grove of trees opening out from the border of an old-world garden. Though there was a feeling of incongruity in placing a barefooted figure on a gravelled path, and one was not quite convinced that the lighting of the figure agreed with the lighting of the background, the whole effect was singularly attractive, recalling in its sentiment the traditions of the eighteenth-century school of portraitists.

Our Plates

Mr. Lionel Cust, M.V.O., referring to our frontispiece, states: "H.R.H. Princess Sophia, fifth daughter and twelfth child of George III. and Queen Charlotte, was born on November 3rd, 1777, and christened on December 1st at St. James's Palace. Mrs. Delany, writing from Bulstrode on October 10th, 1779, and describing a visit to the Queen's Lodge, Windsor, says: 'Princess Mary, a most sweet child, was in cherry-coloured tabby with silver leading strings. She is all but four years old. . . . The King carried about in his arms, by turns, Princess Sophia and the last Prince, Octavius, so called, being the eighth son. I never saw more lovely children, nor a more pleasing sight than the King's fondness for them and the Queen's.'

"H.R.H. Princess Sophia died unmarried on May 27th, 1848, after a long and not very happy life. Greville says of her: 'She was blind, helpless, and suffered martyrdom; a very clever and well-informed woman, but who never lived in the world.' This portrait, with that of Princess Mary, was sent on loan to the British Pavilion at the International Exhibition in Paris, 1900."

Among the numerous Irish artists who have settled in England and attained honourable distinction, Henry Tressham, R.A. — a Dublin man by birth — deserves a more than passing regard. He received his early art instruction in West's Academy in his native town, not migrating to England until 1775, when he was in his twenty-sixth year, and after a short sojourn there proceeded to Italy. Here he followed in the wake of his compatriot Barry by turning his attention almost exclusively to classical themes; but his work, if the less ambitious, was the more pleasing, and with the aid of a little amateur dealing he secured a competence. His picture of *Venus and Cupid* was painted after his return to England and his election to be an A.R.A. in 1791, for it may be probably identified with the work he exhibited under the title of *Nymph and Cupid* at the Royal Academy, 1797. It is a good example of his work, graceful in composition, pleasing in colour, and a little suggestive of the influence of Angelica Kauffmann. Tressham became an R.A. in 1799, was elected Professor of Painting in 1807, and died in 1814. *L'Etang*, one of the finest of the works which represents J. B. C. Corot in the Louvre, is too well known to need description. It is one of those



THEIR MAJESTIES THE KING AND QUEEN AT THE CHARITY PERFORMANCE AT THE COLISEUM, OCTOBER 11TH, 1913
PAINTED BY J. SHIRLEY FOX PURCHASED AT THE ROYAL ACADEMY EXHIBITION BY HER MAJESTY THE QUEEN

luminous atmospheric effects suffused with delicate idyllic colour which gained for him the title of a painter-poet. The plate of Mrs., or, as we should style her according to present usage, Miss Eleanor Copley, is reproduced from a mezzotint by John Smith, after Sir Godfrey Kneller, published in 1694, and is a characteristic example of both artist and engraver. The lady was the daughter of Sir Godfrey Copley—first baronet—of Sprotley, Yorkshire.

Water-Colours and Drawings of the Early English School

LIKE its predecessors, the tenth annual exhibition of pencil sketches and water-colour drawings by early water-colour masters, held at Walker's Galleries (118, New Bond Street, W.), gained much of its interest by the inclusion of works by artists who are too seldom represented in retrospective exhibitions. A case in point was that of John Absolon, two of whose works formed the opening items of the exhibition. The most important of these, *Lætitia*, was a typical production of the Victorian middle period, highly finished and overloaded with paint; but the other, a portrait of *The Duchess of Kent*, showed the artist still under the influence of Lawrence, and if not attaining the fascination of that painter, was more true to life, and showed that Absolon could handle his pencil with considerable freedom. Two delicately-tinted sketches of *Mrs. Clarke of the "Duke of York,"* by Huet-Villiers, were interesting examples of an artist who is now better known

by the engravings after his works than the works themselves. The same description now almost applies to James Ward, the engravings from whose youthful pictures are now bringing high prices, while his mature work is comparatively neglected. He was here represented only by a pencil sketch, entitled *Mother and Matilda*, well drawn, but more interesting for biographical reasons than on account of its artistic merits. The "Mother" in the case was John Ward's first wife, and their daughter, Matilda, subsequently married John Jackson, the well-known portrait painter. The Norwich school was strongly represented. Only a few of the twenty and odd drawings by John Sell Cotman reached his highest standard of attainment; but his brother-in-law, John Thirtle, was seen at his best, and in such examples as *Bramerton Woods End Reach on the River Yare* and *A Waterfall* he showed a vigour and direct execution which entitle him to a greater appreciation than he now receives. Another of the lesser known Norwich men, T. Lound, in his drawing of Mousehold displayed great breadth; several other members of the school were represented, though not strongly. The best of David Cox's several examples was a drawing, belonging to his later period, which looked as though it had been executed direct from nature. It embodied in what appeared, at first sight, a few loose and disconnected strokes, a close and accurate observation of the Welsh coast scenery, rendering its generalised aspect of form and colour with unerring truth to nature. A sedately coloured *Sketch*, by Peter de Wint, attained perfect tonal harmony without effort. Some coast scenes by J. R. Smith exhibited this mezzotint and stipple engraver, portrait and landscape painter, in a new phase of his versatile art, while Gainsborough, Turner, Rowlandson, Copley Fielding, and other well-known artists were more or less adequately represented.



THE "WINSTON" TOBY JUG BY SIR F. CARRUTHERS GOULD

Water-Colour Drawings and Etchings by Miss Katherine Cameron, R.S.W.

IT is probable that, had not Miss Katherine Cameron been the sister of the well-known etcher and painter, her art would have taken another form; as it is, her landscapes, whether in etching or water-colour, shown at the galleries of Messrs. James Connell & Sons (47, Old Bond Street, W.), were strongly reminiscent of Mr. D. Y. Cameron's work, the difference between them lying chiefly in the substitution of delicacy for strength. It is not to be inferred from this that Miss Cameron's work is weak, but that it bears evidences of a feminine refinement which is absent from the virile productions of her brother. Among the best works shown were the two drawings entitled *A March Morning* and *A Winter in Argyll*, interesting as showing the same scene under different aspects. The former was lighted up with bright sunlight, giving full value to the local colour, while in the latter the cloud-shadows had neutralised them. The result, in the former case, was a sparkling contrast of red cliffs against the blue waters of a tidal estuary backed by snow-covered mountains; while in the winter scene the reds had totally disappeared, and the effect was attained

by an arrangement of sombre blues and greys. Other good landscapes included *Storm Clouds*, *Mull*, and the highly-coloured *Hill-Tops: Sunset*. The works mentioned may be described as line drawings, tinted with suggestions of local colour to produce a decorative effect; but in Miss Cameron's water-colours of flowers, by which she first achieved recognition as an artist, she made a closer approach to imitative realism, while still retaining her feeling for decorative effect. Most of these works showed a delightful sense for refined colour, among the best of them being *April in the Glen*—a spray of blossom; *Roses in the Morning; Blackthorn* and *Primroses*. In the etchings the delicacy of the line-work hardly atoned for the absence of colour, more especially in the flower pieces.

Westminster Cartoons, by Sir F. Carruthers Gould

AMONG the political forces which have helped to keep the Liberal party in power for nearly a decade, one would not hesitate to assign a high position to the caricatures of Sir F. Carruthers Gould. They are genial, well-mannered, and destitute of any element of rancour, but not on these accounts any the less damaging to the artist's political opponents. The series—for the most part consisting of the originals for the cartoons in the *Westminster Gazette*—exhibited at Walker's Galleries (118, New Bond Street, W.) showed the caricaturist to be in as good, or better, form than in former years. The Liberal who went through the gallery must have been heartened by his visit, while it would need great staunchness on the part of a Conservative, who conscientiously examined the drawings, not to feel, for the moment, that he was backing the wrong party. The artist produces his effect less by his quick seizure of the weak points in the Conservative policy than by his renderings of the personalities of the leaders of the two parties. In this respect his *Political Toby Jugs*, which are simply caricature portraits, are among the most valuable of party assets. The likeness of every politician caricatured is unmistakable; each is apparently treated with the same amount of respect—or disrespect—and yet the net result is to convey the impression that the Liberals are a set of delightfully genial, successful men, and the Conservatives disappointed misanthropes. Mr. Bonar Law's lugubrious countenance forms a foil to Mr. Asquith's smiling visage; while Lord Lansdowne's features never relax from their aristocratic hauteur, or Sir Edward Carson's appear divested of their deep-set melancholy, those of Messrs. Lloyd George and Winston Churchill are always wreathed in smiles. The toby jug presentment of the latter is a triumph of economic line; the eye is conveyed merely by a single stroke, and yet this perfectly conveys the impression of a jolly twinkle. The physiognomy rendered shows great character and power. The work, despite it being a caricature of the First Lord of the Admiralty, is also a flattering portrait. There were many cartoons equally good—Mr. Lloyd George, in the garb of a countryman, setting out on one of his land campaigns; Mr. Asquith and Mr. Bonar Law, as pigeons, perched on either side of the peace dovecot; and Lord Lansdowne and Mr. Bonar Law waiting until the Home Rule Bill and Parliament Act, pictured as pheasants, come into line, so that they can pot them both with a single shot. Other examples might be noted, all set down unaffectedly and with a stern economy, and each one, from a party standpoint, as potent an influence for the good of the cause as a speech by a cabinet minister.

Marine Pictures by Charles D. Tracy

MR. CHARLES D. TRACY'S *Pictures: Deep Sea and Coastwise*, shown at the galleries of Messrs. A. W. Wilde and Co. (38, Brook Street), were such as would meet with the approval of a sailor, for they set down the varied aspects of the waters in ocean or channel convincingly and without affectation. Perhaps the deep-sea pictures were the most interesting, for in them the artist revealed phases of marine scenery which do not come within the ordinary landsman's ken. Such, for instance, was shown in the painting entitled *The Relentless Sea*, in which was depicted a far-stretching billow, rising above the deep trough in front of it like a moving hillock, and of stupendous mass and depth. The irresistible weight and force of the water was finely suggested. Another similar subject was *An Atlantic Wave*—a study for a picture acquired by the Brooklyn Art Gallery; the beautiful blue tones of the water, however, somewhat disguised its power, and one could enjoy the fine colour of the picture without thinking of the dynamic possibilities of this surging mass of water. Good colour was also shown in *Sapphire Seas*, a West Indian seascape. Another aspect of the Atlantic was given in *The Wave*, a sunny effect, with rain falling and breaking seas, the light shining through the translucent green waters. The scene was realised convincingly, with considerable poetical feeling. *A Thousand Leagues to South'ard* depicted a Cape liner with flooded decks, the crew clutching hold of the rigging to prevent themselves being carried away. Besides the deep-sea scenes many pleasing aspects of English coastal waters were shown—tranquil evening effects off Cornwall; choppy Channel seas; breakers lashed into spray against rock-bound coasts; and fishing vessels near shore. Mr. Tracy has obviously closely studied nature, and his interpretations of it are distinguished by great sincerity and considerable artistic insight.

Reproductions of Old Iron-work

FROM an æsthetic standpoint, it is to be regretted that all the civilisations of antiquity were cradled in warm countries. The Egyptians, Greeks, and Romans had no necessity to evolve cold-proof dwellings or to design any more elaborate form of fireplace than an open brazier. Hence the modern fireplace has had to be developed, not on classical models, in which luxury would have been combined with refinement, but from the open hearths of our Saxon and Norman ancestors. These hardy races enjoyed a full perception of beauty, but had little idea of comfort. The main consideration which influenced the building of the old castles and manor-houses

were ruthlessly sacrificed to it. Yet even in the most austere of these fortresses the masonry and iron-work are marked by high qualities of design and a perfection of execution which modern craftsmen have in vain endeavoured to surpass. This artistic tradition was continued in the succeeding ages. Gothic inspiration gave way to that of the Renaissance, various styles were evolved — Elizabethan, Jacobean, Queen Anne, and Georgian classicalism — but every epoch, up to the Victorian, contributed many beautiful forms of fire-grates, though the scientific principles of construction, which would secure a maximum of warmth from a minimum of fuel, were little studied or understood. The Victorian makers, or at least the earlier generations of them, advanced little in this respect, whilst in artistic achievement they failed utterly. Judging from the display of fire-grates by the Carron Company at their new premises, 50, Berners Street, W., the iron-workers of the present day have advanced altogether beyond the ken of their predecessors in scientific knowledge, whilst their artistic taste is now better informed than during any preceding epoch. There were more original craftsmen in the old days, but there were none who could so happily harmonise their work with that of their predecessors. The result is that all the comforts, conveniences, and economies in firing and lighting which have been contrived by modern inventors can be wrought in styles congruous to the iron-work of any period, so that it is possible to utilise the marvels of electricity for heating and lighting in a baronial castle or Jacobean manor-house without the æsthetic eye being offended by unsightly anachronisms. Whilst the sybarite who wanders through the Carron Company's show-rooms may be delighted with such luxuries as marble-walled and marble-floored bath-rooms with heated towel-rails, or electric cooking ranges in which the temperature can be regulated to a nicety and food prepared without any danger of being scorched or blacked, the connoisseur will revel in the beautiful reproductions and adaptations of old designs. Some of the originals of these are reproduced from unique pieces at South Kensington and in private hands. They include, besides grates, fire-backs, and fire-dogs, other objects in iron-work, such as gates, some specimens of which are exceedingly fine. It is the mission of the modern craftsman to unite beauty with utility and fine craftsmanship with scientific design, in which respects the Carron Company appear well to the fore.

Pictures by Edward Chappel, and Amber Jewellery

Mr. Edward Chappel is one of those artists whose work always shows progression. His recent exhibition, held under the title of "Moods of Nature" at the Mendoza Galleries (13, Old Bond Street), marked a distinct advance on any of his previous displays, his outlook having broadened and his colouring showing greater variety. Among his most successful exhibits were *Summer*, showing cattle clustered about a leafy stream, in which their red coats proved an excellent foil to the prevailing greenery; a sunny little bit entitled *An Old Cottage;* the broad, effective, but somewhat heavily handled transcript of *The Land of Constable;* and several of the moonlight scenes. The small pastels included were generally of high quality and distinguished by a more original and personal treatment than the oil-paintings.

At the same galleries an interesting exhibition was held of picked specimens of amber. The pieces, which were arranged for jewellery, were remarkable, for each contained some prehistoric insect embedded in its transparent recesses, and thus preserving for posterity the forms of smaller anthropoda which existed on earth at a period long anterior to the coming of man. Though pieces of amber containing such pieces are not uncommon, the number and beauty of the pieces shown gave the display a unique attraction.

French Water-Colours; Drawings by Benton Fletcher; and Flower Paintings by Jessie Agill

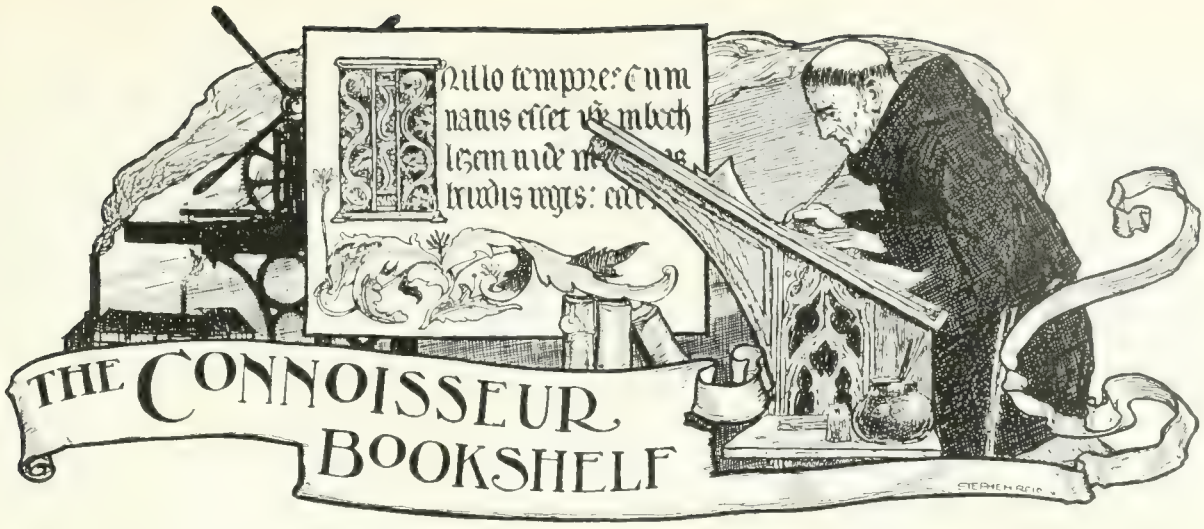
At the Fine Art Society's Galleries (148, New Bond Street) the principal room was occupied with an exhibition of water-colours by artists of the Gazette du Bon Ton. While generally showing a high level of ability, few of the individual items were specially distinguished, while several of the best had been on view before. M. Roubille's contributions were effective and happily spontaneous in their handling; those of M. Bernard Boutet de Monvel were *chic* and clever; while M. Sacchetti in his examples in gouache achieved the maximum of effect in a few colours, an important consideration in drawings intended for reproduction. In the adjoining room there was a mixed exhibition of water-colours of *Egypt and its Temples* by Mr. Benton Fletcher and *Flower Paintings* by Miss Jessie Agill. The former were somewhat thin in tone, and, in the street scenes, a little unrestful in their colour. In his representations of old temples and statues Mr. Fletcher was more successful. The drawing of the statuette of the wife of Rameses the Great was handled with great delicacy, and showed a feeling for atmosphere in which some of the outdoor scenes were deficient. The glare of sunlight in *Medinet Habu, Luxor*, was rendered with almost unpleasant realism; while some of the moonlight scenes were refined in colour and showed poetical feeling. Miss Agill's flower pictures, without reaching a great height of attainment, were true to nature, and pleasant and unexaggerated in colour.

"Linthorpe: A Forgotten English Pottery," by Arthur Moreland

The attention of the Editor of The Connoisseur has been drawn to a letter which appeared in the *Staffordshire Sentinel*, June 23rd, 1914, under the heading "The Linthorpe Art Pottery," wherein Mr. J. Neil Digney, 10, Snow Hill, Hanley, refers to Mr. Arthur Moreland's article, "Linthorpe: A Forgotten English Pottery." Our contributor's reply will appear in the September Number.



LA PETITE MARIE
BY MOLTIMER MENPES
FROM "BRITTANY"
A. & C. BLACK, LONDON



"A Century of Loan Exhibitions," by Algernon Graves, F.S.A. (Vol. III. Algernon Graves. £5 5s. net)

THE third volume of Mr. Algernon Graves's *A Century of Loan Exhibitions*, which embraces the records of artists coming under the initials "R" to "U," deals with many names of great importance. "R" is an exceptionally prolific initial letter in regard to famous painters. The great trio of British portraitists, Reynolds, Romney, and Raeburn, come under it; whilst among foreign painters are Rembrandt, Rubens, and Ruysdael. Other prolific and important records included in the volume are those of Steen, Snyders, Teniers, Terboch, Tintoretto, and Turner, whilst nearly 100 pages are devoted to lists of exhibited works by "Unknown Painters." Though the last-named section will possess but little interest to the general public, it will be of great interest to the picture expert, for modern research has identified the artists of many of these works, and numerous fine portraits of the Early English school and examples by continental "primitives" come within its scope, as well as more than a few specimens of the greater masters. Turning back to the other records, one has little hesitation in picking out that of Sir Joshua Reynolds as being the longest, most representative, and most interesting. Taking him all in all, Reynolds constitutes the greatest figure in English art. If surpassed in the originality of his conceptions and the power of his brushwork by other painters, he was not inferior to any of them; and those who excelled him in these respects came far after him in knowledge and scholarship. His worst pictures reveal him as a well-informed student of the great artistic traditions as well as a man of original genius, and this cannot be said to be shown to the same degree in the productions of any other British painter. His work, too, has always commanded the high appreciation of English collectors since the era of loan exhibitions was initiated; so that in the earlier displays he was relatively as profusely represented as in those of the present day. This was not the case with some of his now famous contemporaries and successors. No work by Raeburn was thought worthy of inclusion in a retrospective loan exhibition until 1854, when a *Portrait of a Gentleman* by him was shown at the British Institution by Mr. J. Wardrop. At that time only nineteen works by George Romney had been shown, whereas the works of Reynolds already totalled nearly 500. Mr. Graves's whole record of Reynolds comprises nearly 2,500 items, and it adds much to its value that he has



DRESDEN STATUE, POSSIBLY REPRODUCTION OF A SCOPASIAN TYPE. FROM "GREEK SCULPTURE AND MODERN ART" (CAMBRIDGE UNIVERSITY PRESS)

numbered the various pictures mentioned to correspond with his monumental *Catalogue Raisonné* of the works of the artist. This catalogue is probably the most complete of its kind ever issued, yet in his loan exhibition record Mr. Graves chronicles over 60 items which were not mentioned in his previous work; and while some of these are of doubtful interest, others are of considerable importance. The list of works by Reynolds may be said to constitute a valuable sequel to Mr. Graves's earlier book, and doubtlessly many owners of the latter may be tempted to secure the volume solely for this office. If none of the other records are equally lengthy, there are still many of substantial dimensions. The items under the heading of Romney number about 700; the record of Raeburn extends to about the same length; while that of Turner is nearly half as long again. Among modern artists, D. G. Rossetti appears the most prominent with about 400 items. The foreign records include those of Jacob van Ruisdael, 350 (Mr. Graves will probably offend purists by spelling his name "Ruysdael" and omitting the prefix "van"); Rembrandt van Ryn, 500; Sir Peter Paul Rubens, 470; Jan Steen, 170; David Teniers, 400; Tintoretto, 150; and Titian, 250. It is to be feared that many of the items from the earlier catalogues, ascribed to foreign masters, have little claim to authenticity. Thus at least three-quarters of the 165 items chronicled under the name of Raphael Sanzio are either school pictures or in no way connected with the artist. For this, however, Mr. Graves is in no way responsible, and the entries concerning these dubious pictures are often equally valuable as those relating to authentic works, for in discriminating between the sheep and the goats it is essential that the picture expert should know the pedigree of both. In all essential points Mr. Graves is thoroughly accurate, and he has digested the contents of the hundreds of catalogues incorporated in his work with a delightful freedom from errors. In the case of the modern artists, however, he might with advantage have made it a rule to add to their names the letters denoting the various art societies of which they are members. He has done this in numerous instances, but omitted it in others. Thus the first name in the volume, that of Mr. Arthur Rackham, lacks the addition of the letters R.W.S.; Mr. Charles P. Sainton is not given the letters R.I.; and there are quite a number of other exceptions. The point is perhaps a small one, but in a work of such importance it is well to record every fact which helps to elucidate the identity of an artist.

To the ordinary student of history, British civilisation begins with the advent of the Romans. He ascribes to them the establishment of the ancient roads throughout the southern portion of Great Britain, and is apt to set down the inhabitants of the island, anterior to their coming, as a wholly barbarous people, destitute of arts and sciences, and passing their lives largely in inter-tribal warfare. This theory has been largely disproved by archæological investigation. The elucidation of the purpose of Stonehenge shows that so far back as 3,600 years ago its builders possessed far more than an elementary knowledge of astronomy; while the existence in other parts of the country of similar structures—some of which are surmised to date back nearly 10,000 years—shows that this knowledge was widely spread, and originated at a period when even the earliest civilisation of Egypt was still in the making. So far these ancient stone circles have been treated rather as isolated phenomena than as evidences of a homogeneous civilisation; while the prehistoric camps which crown nearly all the considerable eminences in the southern part of the island have been regarded merely as tribal strongholds, having little or no connection with each other. In *The Green Roads of England* Mr. R. Hippisley Cox adduces strong grounds for believing that the stone circles, camps, and ancient travel ways are all vestiges of a civilisation flourishing in Britain during the Stone Age, under which the inhabitants of the country appear to have attained political unity. According to Mr. Cox's theory, the capital of this prehistoric empire was at Avebury, in Wiltshire. Here there exists the remnants of the largest stone temple in the world. It encloses an area of twenty-nine acres. Its age, deducible by the signs of weathering upon the stones, is considered to be at least twice as great as that of Stonehenge; and, like that temple, there can be no doubt but that one of the purposes for which it was originally erected was to ascertain the exact length of the solar year, a matter of great difficulty, requiring many centuries of thought and experiment to accomplish. A mile to the south of the temple is Silbury Hill, the largest artificial mound in the country, which, it has been suggested by Mr. Cotsworth, of York, was built as a great shadow hill to mark the progress of the sun, whilst "the open spaces surrounding these two great monuments are crowded with the works of Neolithic man, and of the Celts who succeeded them." From the triangular plateau of high land, of which Avebury is the centre, forming "the common meeting-place of the hills that divide the upper Thames from the Severn, and from the small southern rivers, there radiate a series of ancient trackways which follow the ridge lines between the great watersheds of the country. These trackways may still be traced as broad, green roads, showing evidences of ancient travel. Their turf, from long trampling, is finer and darker in colour than on the surrounding land. In their closer soil innumerable daisies turn the old trackways white during early summer, while here and there long lines of thistles mark the journeys of many pack-horses. Along these roads a system of contour forts follow the lines of hills from end to end, from Avebury to the English Channel, from Avebury to the Wash, and northwards on the Cotswolds to enclose the basins of the Upper Thames. These forts are seldom more than a day's journey, ten or twelve miles apart. They are generally well designed and admirably placed for defence," while there appears to have been a system of subsidiary camps which, Mr. Cox suggests, "served as cattle compounds to

"The Green Roads of England," by R. Hippisley Cox (Methuen & Co., Ltd. 10s. 6d. net)

the larger fortresses." In a most fascinating manner the writer traces the course of these ancient ridgeways—the only safe tracks that could exist when the valleys of the country were still pathless swamps; he describes the ancient forts *en route*, and adduces evidence to show dew-ponds were made to supply water along the way, and that the remains of numerous prehistoric villages were in the immediate vicinity of the track. Want of space forbids one following him in his efforts to reconstruct the details of this lost civilisation, many of which naturally are of atentative description. The evidences he deduces on behalf of his main thesis, however, appear too strong to be refuted; if so, Mr. Cox may be congratulated on achieving a most remarkable discovery. He has practically put back the date generally accepted as marking the beginnings of British civilisation by four or five thousand years. His book will not only be of value to the archæologist, but will add a new zest to the wanderings of the ordinary pedestrian among the downs and hill-ridges, investing with a new and vivid interest the ancient forts and prehistoric dwellings which he may come across in his rambles. The volume is well illustrated, and contains an admirably compiled series of maps.



DÜRER DRAWING OF 1495 (ABOVE)
DETAIL OF PAINTING BY GIORGIONE (BELOW)
FROM "THE SPORT OF COLLECTING" (FISHER UNWIN)

"Greek Sculpture and Modern Art," by Sir Charles Waldstein, Litt.D., Ph.D., L.H.D.
(The University Press, Cambridge. 7s. 6d. net)

THE two lectures by Sir Charles Waldstein on "Greek Sculpture and Modern Art," delivered in February this year to the students of the Royal Academy Art School, well deserve to be published in volume form. Incidentally they give a brief but most interesting and instructive account of the development of Greek sculpture; while the lecturer's views on modern art, if somewhat conservative, are yet based on broad catholic sympathies, and well deserve the attention of all lovers of sculpture. In his first lecture Sir Charles shows how Greek sculpture, instead of being the logical development of a single tradition, was subject to the modifying influences induced by the adaptation of varied materials, the use of each of which necessitated a different technical treatment to display its peculiar qualities to the best advantage. These technical methods were only slowly evolved. Thus the early statues being fashioned in wood, their immediate successors in stone and bronze were designed more in accord with the capabilities of the first-named material than in those they were actually wrought. In the same way many marble statues show evidences of a style originating out of bronze work; while the greater part of the statuary, whether of wood or stone, was designed with the idea of being painted in colours. Other influences which determined the treatment of some of the finer pieces was the position in which they were to be placed in regard to the eye. The portions of the Parthenon frieze in the British Museum, for instance, were executed with a view to their effect under the conditions in which they were intended to be displayed—a considerable height above the spectator and under a peculiar lighting. Greek sculpture, indeed, was susceptible to all the influences which govern present-day art; there was the same following out of old traditions, the same revolts against them, and the same descents into realism and sensationalism. Thus Greek art, instead of being a stereotyped expression of formal beauty, was fully responsive to the phases of contemporary feeling and thought and to the developments of technical skill in the rendering of form and texture. It attained a

height of technical achievement and a universality of utterance which may be said to have "established for ever the normal standards of art and harmony," and the true spirit of the ancient Greek sculpture "will ever be worthy of study and worthy of assimilation into the artistic nature of the modern sculptor."

In comparing modern sculpture to Greek work, Sir Charles practically confined his illustrations to examples by Rodin, for whose work he has a great but discriminating admiration. The lecturer showed how much of the great Frenchman's work was completely in accordance with the spirit of Greek sculpture, but instanced other examples, such as "La Vieille Heaulmière," as being inspired by literary motives and incapable of full expression in art. Sir Charles made out a strong case for his point of view, and if his remarks do not please some of the critics, it is to be remembered that he was lecturing not for their benefit, but for that of the Academy students. The rising artists of each generation are apt to slavishly imitate the mannerisms and eccentricities of their illustrious predecessors instead of seeking to emulate them in the higher beauties of their work. By his fine analysis of some of Rodin's famous productions, Sir Charles shows the student what to avoid as well as what to imitate, in the same manner as he has done in regard to Greek art. His lectures form not only a valuable outline history of the developments of the latter, but are a fine exposition of the principles of sculpture.

SIR MARTIN CONWAY is perhaps the only man equally qualified to fill the Slade Professorship of Fine Art at Cambridge or lecture at the Royal Geographical Society on perilous adventures on untrodden ways. His dual experience as connoisseur and explorer has resulted in his becoming a collector of a singularly wide range, equally at home with Italian pictures, Egyptian scarabs, Gândhâra sculpture, Inca pottery, Tanagra terra-cottas, old European furniture, and, indeed, with artistic antiques of every age and clime. His book on *The Sport of Collecting* consequently describes experiences wholly removed from the lot of the ordinary picker-up of beautiful trifles. Sir Martin has been amongst the pioneers in most of the phases of collecting in which he has adventured, and has reaped the reward of an explorer in being able to pick and choose what he wanted without being unduly hampered by rivals. Some of Sir Martin's acquisitions are of a character likely to make the present-day collector exceedingly envious, for the times are past when a wanderer in Italian cities could hope to secure for prices hardly equal to that of an indifferent modern work genuine examples by Giorgione, Moretto, Romanino, Lotto, Foppa, and other masters now rarely seen outside the walls of public galleries. The writer, however, well deserves his success. Possessed of a wide and varied knowledge of nearly every phase of art, he appears to have travelled nearly all over the world in quest of treasures, and to have secured them in every quarter of the globe. Many of the incidents relating to these acquisitions are highly entertaining, and well illustrate the processes of bargaining in countries where the original prices asked are merely tentative experiments to test the gullibility of the intending purchaser. It is refreshing to find that Sir Martin considers England as one of the countries in which the collector is likely to be best rewarded in his search for interesting antiques; while it is to be hoped that the writer's example in securing the ruins of an old castle and intelligently restoring the building to its original condition, so as to form his country seat, instead of allowing it to moulder into utter decay, is one that may be widely followed.

"The Sport of Collecting," by Sir Martin Conway (T. Fisher Unwin 5s. net)

THE charm of Pierre Lotti's work largely arises from its atmosphere and feeling. One is not sure that he penetrates behind the veil of the East more deeply than other writers, but his books give pictures of the things behind the veil which are absolutely convincing to the reader, largely because the colours are laid on with absolute consistency of tone, and there are no jarring elements to weaken the effect of his vision. His latest work, a volume on Morocco, is distinguished by the unique charm which marked his previous books. Though presented to the English reader through the medium of a translation by Mr. W. P. Baines, it loses none of the ease and spontaneity of an original, and is couched in delightfully fluent and melodious English. The effect of the book is that of a number of pictures presented through the medium of an intelligent, sympathetic, and poetical personality, so that the reader carries away with him less a conception of Morocco as a whole than a vision of a series of isolated scenes rendered with great sense of local colour. As a word artist Pierre Lotti comes within the category of a landscape painter rather than a portraitist. The inhabitants of the country appear as incidents in a landscape rather than as concrete personalities, less introduced for their own sake than to give animation and life to vivid descriptions of flower-decked plains and desert wastes through which Pierre Lotti and his party passed. It is a fascinating book, for Lotti is almost unequalled as a pen painter, and his descriptions convey a more poignant idea of the aspects of Morocco than do the coloured plates after Arthur Schneider and others, good as are some of these. The illustrations in tone, with the exception of those taken from photographs, are distinctly inferior in standard to the coloured work.

"Morocco," by Pierre Lotti (T. Werner Laurie, Ltd. 7s. 6d. net)

THE instincts of modern man are gregarious. He would sooner abide anyone's company than endure solitude. The passion for meditation—for solitary communion with God, which characterised so many of the greater intellects of past ages—is now dormant or extinct, and the ideals which we follow to-day, whether for good or evil, are those of action. This trend of modern thought makes it difficult to sympathise with

"The Hermits and Anchorites of England," by Rotha Mary Clay (Methuen & Co. 7s. 6d. net)

the motives and aspirations of the hermits and anchorites of past ages; so that instead of regarding their modes of life as examples worthy but difficult of attainment, we are apt to look upon them merely as illustrations of eccentricity. That this standpoint is far from being justified is shown by Miss Rotha Mary Clay's account of *The Hermits and Anchorites of England*, a welcome addition to the well-known series of "The Antiquary's Books." The writer points out that though, from a modern standpoint, retirement from the world might be considered selfish, it must be borne in mind "that the problems of that time were different from those of to-day, and those who withdrew themselves from their fellow-men did not become useless to the community. . . . Their life was one of strenuous effort. They strove after Christian quietude by bending all their energies to self-conquest. They upheld a lofty and austere moral ideal in the face of self-indulgence, and their manner of life was a silent rebuke to rudeness, and exercised a chastening influence in an age of violence." There were, too, distinct classes of solitaries—the *anchorite*, enclosed within four walls, and the *hermit*, who went out of his cell and mingled with his fellow-men. Both orders were recognised by and subject to ecclesiastical authority. They took vows and were initiated into their positions with solemn rites. The hermits laboured actively among the people, while the anchorites, from the sanctity and austerity of their lives, were recognised as being specially qualified to exercise spiritual influence and give ghostly counsel. In many instances they employed their leisure in producing hymns, histories, and works of devotion which have lasted down the ages, while hermits not unfrequently exercised a rôle similar to that of the Hebrew prophets, rebuking kings and the great ones on the earth for their sins, and warning them of the wrath to come. In England there have existed at one time or another at least 750 recluses' cells, and Miss Clay has succeeded in collecting the names, and in most instances recorded the careers, of over 650 of the occupants of these. The cells were scattered far and wide about the country, many being in caves in remote rural districts, whilst others were situated in cities. Thus Westminster Abbey boasted of an anchorite, and there were several living in the city of London. Miss Clay has succeeded in making a very interesting volume, in which she shows that the influence exercised by English recluses on the social, literary, and political life of the country was not only considerable, but generally beneficent in its effects. The book is well illustrated and has been compiled with great care.

Booksellers' Catalogues

FINE ART CATALOGUES are generally among the most attractive as combining literary, historical, archæological, as well as artistic interests. These are perhaps best exemplified in a good catalogue of engraved portraits, and the one recently issued by Messrs. E. Parsons & Sons (45, Brompton Road, S.W.) is no exception to the general rule. It enumerates fine specimens of mezzotint and etching, which appeal to the connoisseur by reason of their high technical qualities and the beauty of their themes, as well as others, the chief attraction of which lies in their being authentic portraits of well-known celebrities. Within the first category would come the first state proof of *Lady Louisa Manners*, by Charles Turner, after Hoppner; a similar state of *Miss Farren*, by F. Bartolozzi, after Lawrence; and various proofs of Lady Hamilton, Lady Sarah Bunbury, Viscountess Duncannon, and other well-known beauties of the Georgian epoch, while the male portraits appear to include most of the celebrities from the time of Charles II. almost to the present day. The catalogue, which enumerates over 448 priced items, is well printed and mounted, and is illustrated by several half-tone blocks.

The latest catalogue of Messrs. James Rimell & Sons (53, Shaftesbury Avenue) enumerates nearly 1,400 books and other works dealing or connected with the fine arts. These comprise such varied items as old illuminations, original sketches by well-known artists, books of choice engravings, as well as numerous volumes concerned with costume, archæology, the practice and theory of painting, engraving, sculpture, illuminating, lace-making, and other arts; artists' biographies and illustrated catalogues of their works, and of various art collections. The catalogue enumerates many rarities sought for by collectors, and contains a very full list of standard works of reference, ranging in price from two or three shillings to twenty or thirty pounds.

"The China Collector's Pocket Companion," by Mrs. Bury Palliser (Sampson Low, Marston & Co., Ltd. 2s. 6d. net)

WHILST welcoming the reappearance of this handy little volume, we note with some regret that none of the authorities quoted appear to have been issued later than 1874, since when many valuable works of reference on the same subject have been published. Although these omissions will doubtless prejudice not a few against it, the fund of information contained in the book will always render it popular as a travelling companion. The marks and inscriptions on Chinese porcelain, for instance, are fully dealt with, many being translated at length. The Chinese potter would seem to try and enhance the artistic value of his wares by placing laudatory inscriptions upon them, such as "Curious object for the connoisseur of antiques"; "Beautiful vase (for the use of) the rich and noble"; and "Splendid, like the gold of the house of Jade."

The produce of other countries nearer home is also fully dealt with, besides a useful category of the English factory marks.



Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR, 35-39, Maddox Street, W."

ANSWERS TO CORRESPONDENTS

Books.

Ruskin's "Stones of Venice."—A8,560 (Redcar).—The value of your edition of Ruskin's *Stones of Venice*, with coloured and other plates, 1851-53, is about £2 5s.

"Harrison's British Classicks," 8 vols., 1785-1787.—A8,663 (Stratford-on-Avon).—There is practically no demand for books such as you describe, as they are merely reprints of much earlier works, and should be placed in the same category with the numerous cheap editions published at the present time.

"The Costumes of all Nations (Ancient and Modern)," by Albert Kretschmer and Dr. Carl Rohbrach. A8,753 (Anerley). You have not sent us sufficient particulars of your book, such as date and name of publishers, etc., so we cannot appraise it at a definite sum. We may remark, however, that works of this description are steadily appreciating in value.

"Barker's English Landscape Scenery," Everitt, Pulteney Bridge, 1843. A8,754 (Bournemouth). Your copy of this work would realise about £2 2s., the amount pencilled on the flyleaf.

"Plutarch's Lives."—A8,755 (Gloucester).—Your eight-volume edition of *Plutarch's Lives*, Tonson, Strand, 1727, is too common an edition to be of any interest or value to collectors, though of interest from the literary point of view.

"Aurora," by Jacob Behne, 1656.—A8,792 (Little Haywood).—Under ordinary circumstances the copy of *Aurora* would not realise any sum of importance, but if the manuscript notes are in the author's handwriting, the value of the book would be somewhat enhanced.

"The Felicitie of Man," by Sir Richard Barckley, London, 1631.—A8,815 (Oxford).—Your book is incomplete, and therefore practically valueless. There is no special demand by collectors for this work.

Engravings and Etchings.

Portraits of Rosebery and Gladstone.—A8,438 (Heckmondwike).—The portraits of Rosebery and Gladstone by Muller, R.A., would only be of trifling value. They are apparently oleographs of small interest, the market having been flooded with this class of reproduction during the last quarter of the nineteenth century.

"Marie Antoinette," by Bartolozzi, after P. Violet.—A8,448 (London, W.).—If your print is a fine specimen, it would be worth £5.

Mezzotints, etc.—A8,459 (Putney).—Your two mezzotints, *The Prodigal Son* and *To it Restored to Sight*, by Young, after Benjamin West, 1780, are at present of comparatively small interest to collectors, and the pair would be unlikely to realise more than from 25s. to 30s. The chief interest attaching to the memory of West is that he was the pioneer of English historical subject painting as it is now understood. Before his time it was fashionable to represent the characters of all periods in classical costume.

"The Warrener," by W. Nutter, after Koster, 1790.—A8,518 (Parkstone).—Your black engraving of *The Warrener* is worth £5.

"The Sheep," by G. Shepherd, after G. Morland, 1796.—A8,564 (Croydon).—The value of your coloured engraving, after Morland, would not exceed 25s., being etched on a soft ground, consequently lacking the strength of a mezzotint plate.

"Stable Amusement," by W. Ward, after G. Morland.—A8,630 (Tufnell Park).—The value of your black print depends upon the state of the impression, and whether the engraved surface of the plate has been cut into. If a fair impression, and all the subject intact, it should be worth from £5 to £10.

"The Story of Mazeppa," by L. Turgis.—A8,650 (Exeter).—This is only an oleograph, and consequently of no commercial value.

"The Dairy Farm," by James Ward, London, 1809.—A8,724 (Naples).—We should have preferred some further particulars about your engraving by J. Ward, such as the full inscription, etc.; and under the circumstances we cannot appraise it as being worth more than £7 or £8.

"The Poachers," by C. Turner, after C. Blake.—A8,742 (Edinburgh).—Your set of eight coloured mezzotints would be unlikely to realise more than from £3 to £5, owing to the fact that they belong to a period of which only a few similar works have attained any value.

Colour Print, "King William Crossing the Boyne," etc.—A8,745 (Wallasey).—Your colour print of *Crossing the Boyne*, and the engraving of *Monks* by G. Doré, are only of trifling interest, and their value would be in proportion, as they are not of a type sought after by collectors.

"The Industrious and Idle 'Prentice."—A8,760 (Carlisle).—Your twelve plates of the above nomination designed by Hogarth, and printed for Bowles & Carver, St. Paul's Churchyard, are worth from £1 to 30s. the set, although there is no particular demand.

Glass Paintings by James Bateman.—A8,784 (Frampton-on-Severn).—James Frampton, who flourished during the second quarter of the nineteenth century, was essentially a sporting painter. Your glass pictures of the *Baptism*, *Crucifixion*, *Resurrection*, and *Ascension* would not be likely to realise more than 7s. 6d. to 10s. each, as they are not of a type in fashion at the present time.

Etching by B. W. Leader.—A8,788 (Leyton).—With reference to your etching *At Evening it will be Light*, etched after Leader by Debaines (Agnew & Sons, 1885), prints (with title) originally published at £2 2s.; artist proofs, £10 10s. Present sale values about 10s. or 15s., and £4 or £5.

"The Thatcher," by W. Ward, after G. Morland, etc.—A8,790 (Liverpool).—During the last season a coloured print of the above sold for £52 10s., and two black prints for £48 6s. each. **"The Shepherds," published by H. Morland, 1806.**—Two coloured prints of this sold for £99 15s. each, and one in black for £42, during last season.

Glass Picture: Henry Brougham, Esq., M.P., published by Thos. Kelly, Paternoster Row, 1820.—A8,791 (Chatham).—Your glass picture of the famous Lord Brougham would not be likely to exceed 30s. in value.

"The Turnpike," by Fitler, after Morland.—A8,792 (Little Haywood).—Though nearly all the engravings after this artist are rising in value, especially the coloured mezzotints, those in copper line have so far only fetched moderate prices. Yours is worth about 30s. Ten years ago it could have been obtained for about 2s. 6d.

"The Death of the Wolf," by W. Annés, after J. Ward.—A8,819 (Stockholm).—This coloured print is one of the least sought after of all the subjects after James Ward, and would probably not realise more than from £5 to £10, according to the state of impression.

Furniture.

Chair.—A8,649 (Devizes).—The photo of your mahogany chair, the back inlaid with ebony, shows it to be a production of the early 19th century, the value being between £3 and £5.

Oak Armchair, etc.—A8,661 (Redhill).—Judging from the photo, your armchair is not more than about fifty years old, and is made in the style usually dubbed "Cromwell." Its value would be between £3 and £5. **Rosewood Circular Table.**—This appears to be an early Victorian production, but we cannot appraise a value without an inspection.

Bookcase.—A8,782 (Bromsgrove).—Your bookcase with glass doors and lacquered base appears to be of 18th century manufacture. Judging from the photo, however, it has sustained some damage, and would not be likely to fetch more than from £15 to £20, although we should require to have further details before making any very definite appreciation of its value.

Metal-work.

Candlestick.—A8,211 (Brighton).—The important thing about this is the identification of the crest, which is that of Admiral Lord Nelson. This makes the value. Without the crest or some special association, the candlestick in its present bad condition would be worth only a trifle. If there is a good pedigree clearly identifying it with Nelson, it would be worth several pounds. Value, perhaps £5 without or £25 with documentary evidence.

Silver Spoon.—A8,667 (London, W.)—So far as we can make out from the initial, this spoon bears the hall-mark of 1697, and is worth about 30s.

Pewter Plates.—A8,670 (New Orleans, U.S.A.)—These are not English, and without an inspection it is difficult to say whether they are of the age indicated by the date, 1672, although we doubt if they are of that period. They appear quite modern and of a character that is very much reproduced in Germany. If they are really old, their value will be £4 or £5 each. We cannot recognise the arms from the description sent, but the "fancy design" round the helmet is technically known as the *lambrequin*.

Pewter Dish.—A8,778 (Forest Gate).—Your pewter dish bearing the touch plate of Nicholas Iackman, who took up the Livery of the Company of Pewterers in 1709, and became successively Steward in 1715, Upper Warden in 1733, and Master in 1735, should be worth about £2 10s., so far as can be judged from your description.

Metal Tea-pot, Coffee-pot, and Milk Jug.—A8,803 (Berlin).—The tea and coffee pots and jug bearing the mark of "Shaw & Fisher, Sheffield," are not pewter, but Britannia metal. Many such articles are to be met with in the country curio shops, but, although of pleasing design, and perhaps fifty years old, they have no collector's value. The *No. 9,168* is the maker's pattern number. Real pewter tea-pots are seldom met with.

Objets d'Art.

Eighteenth-Century Lady's Costume.—A8,596 (Wells).—So far from being Elizabethan, the dress shown in the photos sent us belongs to the eighteenth century, and, if a genuine costume of the period, is worth, say, about £5. With regard to the shoes, we should recommend you to read the article on "The Evolution of the Shoe," which appeared in our July issue.

Gold Token.—A8,617 (Sandiway).—Your gold token of Salisbury, 1749, is only worth the value of the metal. It is not early enough to be of any great importance.

The Treasures of Taxila

The recent remarkable discoveries made by Dr. J. H. Marshall, C.I.E., at Taxila, in India, have revealed some splendid specimens of early native art. The tale of Taxila is an ancient one, so far as Indian history goes, certainly the most notable feature in it being the fact—as set forth by Dr. Marshall in his lecture before the Punjab Historical Society—"The foundation of Taxila goes back to a very remote age; but of the epoch before Alexander the Great we know practically nothing. . . . Alexander descended on the Punjab and received the submission of Taxila in 326 B.C." Taken in this light, the discoveries may well be described as a sidelight on the career of the "World Conqueror," and, indeed, some of the architectural details of the buildings are of a curious bastard type—semi-Parthian and semi-Indian—which reveal a foreign influence.

Some of the carvings on the Taxila topes are irresistibly quaint, and it is in such as the following that much of the charm of Indian art may be said to lie. The example in question is a small seated Buddha which fits its niche so exactly that lateral openings are left to accommodate the crossed legs of the immutable Gotama. Described as a whole, the researches made by Dr. Marshall are not only singularly instructive, but are also of the type which sets archæology upon a firmer basis. The truth of this remark will be clearly realised when it is remembered that not so very long ago students of Indian architecture regarded the reign of King Asoka (272-236 B.C.) as being the earliest in their category, and here we have multiplex sculptures from buildings of the third and fourth centuries B.C.

Amongst the countries which have brought us knowledge of early India is Egypt. In 1910 Professor Flinders Petrie and his students showed at University College the results of their recent discoveries at Memphis. Amongst the exhibits were a number of small terra-cotta heads of *circa* 400 B.C., representing people of various nations, including India. That this discovery gave evidence of an ancient connection with the East would seem to be a foregone conclusion.

Saint James, Kilkhampton, Cornwall

One of the most interesting churches to connoisseurs to be seen in this country is that of Saint James, Kilkhampton (*Kil*, cell, *Kam* or *Cames*, a Celtic warrior), Cornwall. The south doorway is an unique specimen of late Norman work. The heads and ornamentation remind one of the porch at Morwenstow Church, a sacred edifice a few miles away, which was the incumbency for a while of the famous Robert Stephen Hawker, M.A., the Cornish poet, scholar, and eccentric. This church of Kilkhampton is immemorially associated with that famous family of the Granvilles or Grenvilles, the slow roll of years changing a letter or a syllable, but *semper eadem*. The church was rebuilt about 1567. The initials of John Granville, Rector, are carved in granite on the side of the porch. This John Granville became rector in 1524. On entering the church, one is struck by the beautiful memorial on the south wall of the choir to Sir Bevill Grenville, the victor of Stamford Hill, which battle-field is only two or three miles from Kilkhampton. The Rev. James Hervey was a curate at Bideford, and it is said that his famous book, *Meditations among the Tombs*, was inspired by his frequent visits to the churchyard surrounding Kilkhampton Church. The sacred building bears out the words over the porch: "Porta Cæli," for its wealth in beautiful carving in black oak, in face of all futurists' opinions, makes it a shrine for all real lovers of art.

The Home of the Grenvilles

Cornwall is so rich in historical associations, apart from the poetical tendencies of this happy, contented race who live the other side of the Tamar, that at first it appears in the light of folly to expatiate on the values, from an historic point of view, of the wonders to be met with in this natural life which this beautiful country affords to a poet or a thinker. But The Connoisseur sets out to find the untrodden paths of man, in order that it may find something, however small, to increase its readers' consciousness of the truth of things; in order, let it be added, that, in our modern days, the old customs, the old utensils, and other ways of family worth will not die out. It offers, in the face of futurism and like movements, a regard for research in old documents, old foundations, and crumbling shrines which are so prevalent within and without the cities and towns of the provinces. Like the old manor of the Ferrers, near Six Hills, Leicestershire, or the wonderful chapel of the d'Urbervilles in the church of Bere Regis (Kingsbere, as Hardy calls it), in the shire of Dorset, the foundations of the Stowe House have, by their very remoteness from the vulgar concerns and entertainments of humans, only been visited by the few who are enthusiasts in searching out places of antiquity associated with great family names.

Aberdeen Northern Arts Club

Mr. William Kelly, A.R.S.A., the president of the Aberdeen Northern Arts Club, recently presented the prizes at the last "At Home" for the session 1913-14, held in the club rooms. He remarked that the Council hoped to arrange a similar programme next session, and said that the membership now reached 250. During the year the rooms had been re-modelled and electric light introduced, and the premises were now a convenient meeting-place for all interested in art in the city.

THE CONNOISSEVR
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Edited by J. T. HERBERT BAILY
MAY, 1914 ONE SHILLING NET Vol. XXXIX. No. 153



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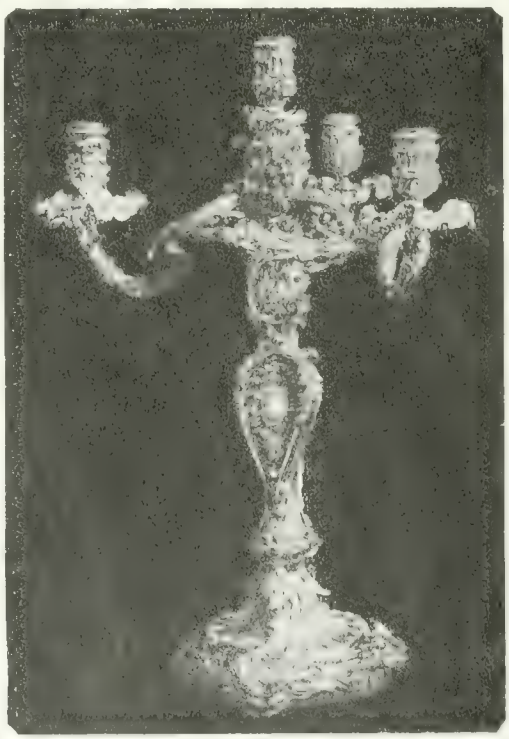
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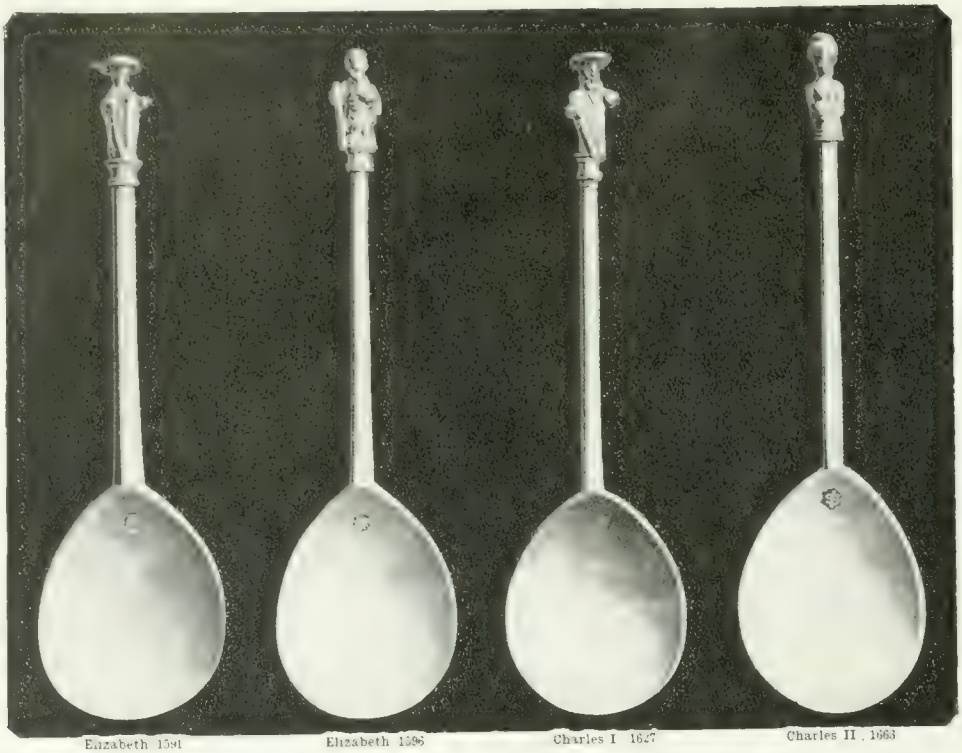
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